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INIA AND ELIOS
ANDERLINI

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GINIA AND ELIOS ANDERLINI

l their almost ninety years of residence on
s Telegraph Hill (from 1913 to 2000).



VIRGINIA AND ELIOS ANDERLINI

The Anderlinis recall their almost ninety years of residence on
San Francisco's Telegraph Hill (from 1913 to 2000).



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BIOGRAPHICAL INFORMATION

Name Elios Anderlini

Date of Birth November 23, 1908 Place of Birth Frontenac, Kansas

PARENTS

Name Place of Birth

Constantino Anderlini Gualdo Tadino (Umbria) Italy

Celeste Mendichi Gualdo Tadino (Umbria) Italy

Name Virginia Anderlini

Date of Birth January 14, 1913 Place of Birth San Francisco

PARENTS

Name Place of Birth

Emilio Caliarì Prio (Trentino), Italy

Felicità Turcatti Sondrio (Lombardy), Italy

CHILDREN

Name

Paul Terry Anderlini

Date of Birth November 17, 1943 Place of Birth Florence, Arizona

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NARRATORS: Elios (Andy) and Virginia Anderlini

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INTERVIEWER/EDITOR: Audrey Tomaselli

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These interviews with Virginia and Elios Anderlini draw on the couple's experience as long time residents of San Francisco. It is a beautiful story of their lifelong love affair -- with each other and with Telegraph Hill.

For more than 50 years the couple has occupied a charming home on the Filbert Street steps, where Elios (Andy), until his death in 2004 at the age of 96, tended a landmark rose garden that has long delighted residents and tourists alike.

Although the couple shared an Italian heritage, they came from quite different backgrounds. Born in 1913 at 319 Union Street at the top of Telegraph Hill (in the building located next to what is now Speedy's Grocery), Virginia takes readers on a tour of a world where streets were lit by gas lamps, the iceman came once a week and the milkman each day. This was a

time before many families had either a radio or a telephone, when the primary source of entertainment was an unannounced visit to members of the extended family. Virginia grew up with the sound of fog horns, ship whistles, and the clomp of horses' hooves on cobblestones as vendors and draymen traveled the neighborhood delivering vegetables, sharpening knives, selling coal, and providing grapes to be crushed (by feet) into wine. It was a time when men, such as Virginia's father, who had a janitorial business, worked most all the time and saved to buy real estate in deals that were normally consummated with a handshake. Virginia remembers special events like Christmas dinners that featured home made ravioli and Saint Honore cake from Victoria Pastry. But she also remembers the horror of almost dying during the flu epidemic of 1918 when she was only five years old.

By contrast, Andy's formative years were relentlessly bleak. He grew up in Kansas, the son of a coal miner. His family was so poor the children did not celebrate or even know each others' birthdays. As an Italian youth in Protestant Kansas, he was made to go by the surname of "Anderline." He encountered prejudice to the extent he was not even allowed to join the Boy Scouts. Andy remained virtually illiterate until age 13 when a caring teacher recognized his talent and opened up new worlds of education for him.

Moving to San Francisco at age 16, Andy thrived, becoming a top student at Galileo High School, the University of California, and Hastings Law School while working at jobs as diverse as bussing tables at Jack's Restaurant and making strawberry baskets. Andy eventually embarked on a law career that propelled him to the top ranks of San Francisco attorneys.

Meeting at a reunion of Galileo High's Italian Club, Virginia and Andy were

married in the late 1930s and immersed themselves in the North Beach life style of those years: a law practice for Andy in the Colombo building, an acquaintanceship with the speakeasy operator Izzy Gomez, time hanging out at the hopefully named New Prosperity Cafe and in the Montgomery Block building, the center of Bohemian life at the time. When he eventually established a successful law practice, Andy came to represent local organizations such as the Crab Fishermen's Association and local salami manufacturers. He became involved in local politics, becoming the first Italian-American to penetrate the Irish monopoly over San Francisco political life, receiving a patronage appointment to the District Attorney's office.

Recalling their move to the Filbert Street home where Virginia still resides, the Anderlinis remembered the small cottages that once lined the streets on the Hill and progressive parties that would move from one neighborhood compound to another.

The Anderlinis' memories are a treasure trove of neighborhood stories, in which they played a direct role: Should the Shadows Restaurant be allowed to reopen after its near destruction by a fire? Should the Benny Bufano Sculpture of St. Francis be moved from the steps of the St. Francis of Assisi Church? What should the Italian community of North Beach do about the rise of Mussolini? The following pages provide a rich documentation of these and other issues that are at the historical heart of North Beach and Telegraph Hill neighborhood life.

In Part One, Virginia tells her stories and occasionally Andy adds his comments. In Part Two, Andy is the principal narrator and Virginia contributes periodically.

PART ONE - INTERVIEW WITH VIRGINIA ANDERLINI

AUDREY TOMASELLI: When we talked the other day, you told me that you were born January 14, 1913 at 319 Union Street. And that's the set of flats right next to Speedy's Grocery Store [southwest corner of Union and Montgomery]?

VIRGINIA ANDERLINI: Exactly. I was born at 319, which is the lower flat, but then we moved upstairs later on. It was larger; it had one more room.

AUDREY TOMASELLI: You said that your father did maintenance work for the downtown buildings and you told a story about pay day.

VIRGINIA ANDERLINI: Yes. My father had about three men who worked for him and they would come up on Saturday night to be paid. My dad would take out a long leather bag, long thin leather bag with gold coins, and he would pay them with gold coins.

AUDREY: Was that common at that time - using gold coins?

VIRGINIA: I suppose it was common. I was a little girl then, and I don't know, but it must have been common. It stuck in my memory.

AUDREY: I see. Do you remember the men coming to the house?

VIRGINIA: No, I just remember this long bag and the gold and I remember

the stories being repeated about it.

AUDREY: So it was your father's own business then.

VIRGINIA: It was his own business.

AUDREY: Do you know how he got started doing that?

VIRGINIA: No I don't. But they didn't have any formal education and it was about the only kind of work they could get. There was no welfare, there was no help in those days and so they had to go out and do whatever, get whatever job they could.

AUDREY: You mentioned that your father came from a town in Italy called Prio?

VIRGINIA: Yes, near Trento. It's in the mountain area above Trieste. It is called Prio with the accent on the o. I don't know the year he was born; he was born under the Apostolic King of Hungary at the time when Hungary took over Italy. Of course we got it back [meaning Italy]. But it's interesting, I never did see his birth certificate, which would have been wonderful if he had had it. He might have had it when we were little and we just didn't pursue things in those days. I wish we had.

AUDREY: Do you think that he did that kind of work before he emigrated to this country?

VIRGINIA: No, he was only 14 when he left Prio and went to South America.

The story is that he left his hometown with two brothers and they went to South America. We don't know how they were able to leave at the age of 14; perhaps the other two might have been a little older, but my father was 14. They went to South America to work in the mines. I don't know what kind of mines those were, but he worked there until there was something that drew them to another country, or someone he knew who might have been in the United States. I don't know those details. But he wound up in San Francisco.

AUDREY: And he met your mom here?

VIRGINIA: And he met and married my mother here in San Francisco.

AUDREY: And she came from the region of Lombardia?

VIRGINIA: Yes, she came from a town in the Province of Sondrio, It's almost to the Swiss border.

AUDREY: Do you know how they managed to meet here - the story of how they came together?

VIRGINIA: No I do not. I wish we had asked more questions.

AUDREY: It's always interesting how people meet.

VIRGINIA: Of course it is. I'm thinking back how much I would have liked to have known more about them.

AUDREY: Can you paint a picture of your father for me? What do you



Virginia (right) and her sister Edna (about 8 and 10 years old)
Confirmation – Saint Francis Church
(Outfits were handmade by Virginia's mother)

remember about him?

VIRGINIA: Well he was a very quiet man. My mother was a strong personality and she sort of took care of raising my sister and me and ran the whole show. My father had his own dialect from his town near Trento, but she was so strong that he adopted her Lombardo accent. He was speaking more like a Lombardo than a Trentino in those days. We spoke my mother's dialect at home. Which is the reason I know the dialect. When we take trips to Italy the locals are so amazed that I can speak their dialect. But my mother also spoke the mother tongue [meaning Italian] fairly well. My father, not too well; it was always a dialect. But you see they didn't have formal education and so they came here with whatever they had and carried on their lives that way.

AUDREY: So your sense is that your mother was the more dominant personality.

VIRGINIA: Yes, she was. And as far as religion goes, although my parents were Catholic, they did not follow the religion. But my sister and I went to catechism, and they saw that we went to church, but somehow they did not get into the religion. We went to St. Francis Church [on Vallejo between Columbus and Grant]. We received all our sacraments there. I guess we were baptized there too. Here's our confirmation photo. This is darling. My mom made these dresses. She embroidered . . .this is embroidery in gold. She made these little vests, and then we had a different kind of a ribbon. This all had design on it.

AUDREY: Do you remember the colors?



Wedding – Virginia's Parents

VIRGINIA: Yes. Black and beige pongee, a light beige. I remember the pongee was silk and sort of shiny. And the little black vests were buttoned in the back, I think. Somebody got that cup for racing in the Statuto race in North Beach and I think he was a friend of the family and we just took the photograph with that cup. We were confirmed at St. Francis Church. We did not belong to the Italian church [Sts. Peter and Paul]. I don't know why. I think it's because we had a lot of neighbors who were Irish, kids about our age. They were all going to St. Francis, and we just felt that we had to follow the leader, and that's how we got there, because most Italians went to Sts. Peter and Paul.

AUDREY: What did your mom look like?

VIRGINIA: My mom was short like I am and she was very nice looking. My father was really handsome. My father had light hair and bluish eyes; you could see he was very, very much from the north, or maybe even Hungarian or German sort of looks - he was very handsome. They were both short - my father might have been 5'7" or 5'8". My mother must have been about 5 feet. And both very good looking. I have their wedding picture here. Oh isn't this pretty. Look at this, Ari. [Note: Virginia uses the nickname Ari, instead of Andy.] My father was so handsome. He had blue eyes and blond hair. And don't you love the watch fob? And it was always the men who sat in these pictures. These photographers in North Beach! They would seat the men and the women would stand.

AUDREY: When you were little, when you were growing up, who was the disciplinarian?



Edna (right) and Virginia
Backyard of 323 Union Street

VIRGINIA: My mother mostly. My father was a jewel. Oh he was so caring. If my sister or I had a cold or we had the flu or we were in bed, he would sit by our bedside all night long. He was very, very kind; very sweet man, very quiet man. And my mother was the disciplinarian.

AUDREY: Did she have rules about when you do this, when you do that, did she --

VIRGINIA: No, they never asked us to do anything except dust a little bit. We would dust and my dad would do the floors; after all, he was a janitor, and he could do that. And my dad did all of the shopping, the food shopping. My mother did the cooking. Our mothers never went out. They were always home just doing laundry, keeping house, cooking, and keeping us looking nice. I remember we were always starched with white dresses and she didn't want us to go out and play with the other kids because we would get dirty, you know. So I remember when everybody else was having fun on the hill up there, at the corner of Montgomery and Union -- they were all out there getting grubby -- we had to sit on the front steps just nice and neat and clean and pretty, you know. So we didn't like that too much.

Here's a photo of us on the back steps. At that time we were living in the middle flat, which was number 323. My mother had to have us looking perfect. Look at the beautiful little shoes, all shined. How modern we were! Look at the black socks and starched dresses. My sister is two years older than I am. She's seated on the little stool. That's kind of cute isn't it, Ari? And my mother used to take us out with these big bows in our hair. One of us on each hand. She was so proud of us. But that's the way my mother

was. Everything had to be . . . she was a perfectionist. Everything had to be clean and everyone had to be clean; but that's the way we grew up. And as a matter of fact, Andy, my husband, gets angry because he says I'm too much of a perfectionist, and I don't think I really am [laughs].

AUDREY: Do you remember any special friends at that time in the neighborhood?

VIRGINIA: Yes - the Spediacci family had three girls and a boy, and they were a little older than we were. They lived in the building next door and they had the grocery store on the ground floor. [Speedy's grocery, now under different ownership, is still at the southwest corner of Union and Montgomery.] And I had school friends - we would go to school together. They lived down on lower Union, and we walked to Galileo High School [Francisco and Polk] together . And earlier, when we went to Garfield School [elementary - corner of Filbert and Kearny], my sister and I sort of went on our own, because we'd come this way and go on up these steps [gesturing out the window toward the Filbert Steps].

AUDREY: Just to clarify: this house where we are now is at the corner of Filbert and Montgomery and your house at that time was near the corner of Union and Montgomery. So you would walk down Montgomery Street to here and then turn left up the Filbert steps and down the other side to Garfield Elementary School.

VIRGINIA: Yes. Of course, when we were *very* young, we didn't come this way because my mother wanted to watch us going to school. So we had to walk down Union to Kearny and then we would go up that steep Kearny Street

hill to Garfield. She'd be up at the window and watch us all the way down to Kearny Street. It was later, when we were older and could be out of her sight that we'd come this way and go to school. And of course they were very foggy mornings. In those days we'd have fog so thick she could hardly see us. We'd walk down Union maybe as far as to Castle Street, and a little beyond, and then she wouldn't be able to see us anymore anyway, it was so foggy.

AUDREY: Do you think the fog was thicker then than it is today?

VIRGINIA: Oh yes. Oh yes.

AUDREY: Why is that, do you suppose?

VIRGINIA: Weather changes - many, over these long years. I don't know but there was a lot of fog in those days.

AUDREY: I never heard that before, that the fog was different than it is today.

VIRGINIA: Oh yes, sometimes we couldn't see down Union; there were times when we could not see Kearny Street. But our parents never took us to school; they didn't have to. The times were pretty safe. They didn't have to take us to school the way parents do now.

AUDREY: You came home for lunch?

VIRGINIA: No, we'd take our lunch. We would sit in the school yard and have

our lunch there.

AUDREY: What do you remember about school? Do you have any stories?

VIRGINIA: I remember liking it. I thought it was fun. I don't remember being a star student but I remember enjoying learning.

AUDREY: And did you wear your starched dresses to school?

VIRGINIA: We always had to look perfect. I suppose there were days when we had to do that - until we got a little older. I'm talking about when we were young, we couldn't go out and play. But when we got a little older, of course we dressed like the rest of the kids at school.

AUDREY: What kind of games did you play?

VIRGINIA: Well of course hopscotch all the time. And marbles, yes, marbles - nothing strenuous. At this school [Garfield] we didn't have any exercise programs but we did at middle school. I went to Francisco Middle School. We had exercise classes there and also at Galileo, but not in the first grades. What is Garfield - from one to fourth, I think it was.

AUDREY: It's kindergarten to fifth grade now. When you go by the school now, is it very different from when you were there?

VIRGINIA: Oh yes, it's totally different; it's larger. More modern now and larger, much larger, and of course now they have two school yards; we had only one.

AUDREY: And as far as playing in the neighborhood, when you got older, what kinds of things did you do?

VIRGINIA: Hide and seek [laughs].

AUDREY: Uh hmm. Great on the hills.

VIRGINIA: We weren't very athletic somehow; we just played games on the front steps, you know. I think it was always just jacks - we played jacks, hopscotch.

AUDREY: Did you ever climb up to the top of the hill where Coit Tower is now?

VIRGINIA: Oh no, not alone. Not when we were young, no.

AUDREY: What do you remember about what it was like? Somebody told me she remembered there were goats up there.

VIRGINIA: There were goats but that was before my time. Not too far before my time, mind you, but there were goats up there. And I don't know if I saw it in a picture or what, but you could see these elderly women tending to the goats; they'd take them up there, they had their little rods, you know, and they'd take them up there to graze. I remember either pictures of that or I saw it, I'm just not sure.

[It's very possible Virginia did actually see the goats. According to an article

by Joanne Lafler in the Summer 2004 issue of The Argonaut (a journal of the San Francisco Museum and Historical Society) "Before upper Montgomery Street was paved and graded in 1931, the eastern slopes of Telegraph Hill were still relatively undeveloped. The goats roamed freely until their banishment in 1928 . . . " Virginia was born in 1913.]

AUDREY: It seems every Italian family here on the Hill made their own wine. What do you remember about that?

VIRGINIA: I remember that there was a particular time when the grapes were ripe, they would go down to the wharf somewhere, to pick them up . . .

ANDY: Well, they had the tracks, the train would run there along the Embarcadero. And the grapes would be shipped in boxes. And then the locals who wanted to would go down there and pick their grapes right from the box cars, Zinfandels or red wine grapes, whatever type there was. And then the independent carriers, dray men, would cart 'em into the homes. And all of these houses had a little basement entrance from the sidewalk. Down they'd go into a basement, and the wine cellars where they had the vats and so on, but they'd stomp the grapes with their feet. It was supposed to be beneficial, because it gives the grapes a head start to start to ferment.

AUDREY: From the heat of the feet?

ANDY: Yes, the heat of the feet. It was much better than just crushing it with a crusher. And then they would put 'em in vats - and there'd be a press on top of it to squeeze the grapes. And they would separate the first

squeezing. That was the best kind. They wouldn't run the press all the way down. They would run it two-thirds of the way down to get the best juice. But then when they crushed the skin and the seeds and it wasn't top grade anymore, that was the second squeezing. Because when the pressure was against the skin and the seeds, then it wouldn't come out so good in the wine, so they had two types of wine; the first squeezing and the second squeezing. They'd separate it into barrels. Oh, we did it.

VIRGINIA: Oh, you did it at your house too?

ANDY: Oh yes, my father did it. Neighbors would help each other doing the crushing.

AUDREY: How did they get the grapes from the box cars up the hill?

VIRGINIA: With trucks.

ANDY: Well, the trucks, and a lot of them still had the horse and buggy.

VIRGINIA: Not at our house, at our house they had trucks.

ANDY: And up and down on the street they also brought vegetables and produce and they would announce their wares and the housewives would look out the windows, the bay windows, and see they could go down and get vegetables.

VIRGINIA: Not only that, but knife sharpeners. They would yell when they'd come along and people would go down and have their knives sharpened. It

was all very convenient. And coal. They delivered coal with horse and buggy.

ANDY: And milk. And the bread. They would leave it on the doorstep, the loaves of French bread without any paper, or any wrapping at all, right on the stoops. And the milk the same way; and the milk would be delivered there every morning. The milk and the bread ... daily.

AUDREY: And do you remember the smells around the wine making?

VIRGINIA: Oh yes, I certainly do. I remember them stomping. And I remember them just rolling up their pants, they never got into shorts or anything, just roll up their pants and wash their feet real well, you know, and then get in there and stomp and they had about three or four guys in one of those vats.

AUDREY: Was it always the men who did it?

VIRGINIA: Yes, it was always the men.

AUDREY: The children and the women didn't?

VIRGINIA: No, it was always the men and it would smell, the whole area, even upstairs you'd smell these grapes being crushed, you know, and it was really something. I don't know, I can't remember how they got it into the barrels; I don't remember that part; I know that they would put it into barrels and after the squeezing, something would go on down there but we were going about our own affairs and I don't know the details of all that. The neighbors would come in and help.

AUDREY: What else can you tell me about the wine?

VIRGINIA: Well that's about all I can tell you. I know that they would put it in barrels and then it would have to wait a certain amount of time, naturally, before they bottled it. We never drank wine, by the way. If we wanted some, we would have a little wine with water but my sister and I never liked wine. Kids our age didn't really like it, as far as I know. But our parents had a little wine with meals. And I guess it wasn't the best [laughs] - homemade wine - it must have been sort of cloudy and all that, but I don't remember. It had to be cloudy. Well, they couldn't afford to buy wine.

AUDREY: But there must have been something more than just the taste and drinking of the wine because it was such an important thing, such a community around the making of it.

VIRGINIA: Well yes, they liked a little wine but they couldn't afford to buy it. And everybody did it because, you know, these immigrants came with nothing. And yet they probably were accustomed to it as children. And wanted to carry it on, that's all I could figure out, but it wasn't for us because we didn't drink it.

AUDREY: And they went to great lengths to --

VIRGINIA: Oh indeed they did. They liked to have it. And if they had guests come, the first thing that would come out would be the bottle of wine and lots of conversation and wine and maybe whatever my mother had in the way of sweets.

AUDREY: Tell me about that - people coming to your home.

VIRGINIA: Well we didn't have a radio; we didn't have any way to communicate with people, and so we would visit. We would have people come visit us. It wasn't so much for dinner, although once in a while my mother would have friends for a large dinner. But it was mostly for conversation; they might come over on an afternoon and they might have wine and biscuits or they might have coffee and something my mother made. Then in the evening, there was a lot of visiting when we would go see our cousins. We couldn't go too far because we didn't have a car but my aunt lived at 1250 Montgomery Street and our cousins lived at 23 Alta Street and these were people with whom we were close. These people were family and we would go out in the evening to visit them here in the neighborhood.

There were other friends we would go to, we would get on the streetcar and go all the way out to the beach to visit friends. My mother, my sister and I would go. My father was always working, and I remember always going out to visit my mother's friends and also my mother's cousin who lived at 45th Avenue and Geary. She was almost out to the beach; there were just a few houses and there were all sand dunes out there. There were no buildings, just sand dunes. We would go out there and we'd have lunch with Cousin Emma, spend the afternoon, then get on the streetcar for the long trek home, but very happy to be together. Oh my word, there was nothing there, just a house here and there. Our cousin Emma had this very nice house - it was a two story house with a small garden around it. That was fun and then sometimes we would even take a train and go to San Bruno to visit friends. The family had three beautiful daughters a few years older than my sister



Larkspur Ferry c. 1920
(Alcatraz in background)

and I. When we grew up we were bridesmaids in each others' weddings.

AUDREY: So you had a lot of friends and relatives.

VIRGINIA: We had relatives who lived at 1250 Montgomery Street and then we had relatives in San Anselmo who had large beautiful gardens and a large house. So we would go visiting Aunt Giovanna for the day. Never stayed overnight. Sometimes we would go on vacation and then we'd stay with Aunt Giovanna for about a week. We also had relatives in Santa Rosa who had the Hotel La Rosa right at the train station, so we would go see the Bettinis, cousins, and we stayed at their hotel. We would sometimes stay there a couple of weeks. We know all that area up in Cloverdale and Healdsburg because they had older daughters who had a car. We got to know that area pretty well.

AUDREY: And how did you get up to San Anselmo and Santa Rosa?

VIRGINIA: By ferry boat to Sausalito, then by train.

ANDY: The rail lines there. What was it, Northwest Railroad or something like that, that ran up to Ukiah?

VIRGINIA: It would stop in San Anselmo and we'd get off and walk. We had a long walk.

ANDY: From Sausalito, it would go right up through to Ukiah.

VIRGINIA: Well those were nice rides.

ANDY: Right along the coast.

AUDREY: And you'd take the ferry to Sausalito? And get on the train there?

VIRGINIA: We would take the ferry and I have a couple of photos with the three of us; my mother, my sister and myself, on the deck.

AUDREY: What bus did you get to go out to the sand dunes in the Avenues, do you remember?

VIRGINIA: It was probably the Geary bus.

ANDY: And along the Embarcadero there was the Belt line, down there by the piers.

VIRGINIA: No, we never went on that one. That was more industrial. That's where the grapes came in.

ANDY: Yes. The Embarcadero out to Broadway, Green, Vallejo, Union. Then the trains would continue on down to the Southern Pacific Depot.

AUDREY: Getting back to people coming in and visiting.

VIRGINIA: Oh, it was wonderful, just wonderful, just keeping in touch; the men would talk together, and the women would talk about children and housework and just domestic things.

AUDREY: And was it informal? They'd just drop in?

VIRGINIA: Mostly relatives. Or there were some special dinners with new friends. Once I had a boyfriend and I wanted them to meet him. Mother prepared a beautiful Italian dinner and he came up with his parents. Now that was totally different. They set up the dining room. But otherwise, it was just informal with relatives. And they would come to visit us. Just drop in. Because we did not have telephones. They would just come, they would just drop in. And of course my mother's house was always ready for company. It was always polished and - so they never worried about drop-ins.

AUDREY: So they knew that they would be welcome when they dropped in.

VIRGINIA: Oh yes, they did. They knew that - sure.

AUDREY: What about a typical Sunday?

VIRGINIA: A typical Sunday was ... Well, when we were maybe 13, 14, my sister and I had to go to catechism and church. We went to church, and when we came home, it was the day that my dad cooked. He never cooked except on Sunday. He would cook a huge roast beef. That was a ritual in our house. He'd don this white apron and he'd cook this beautiful dinner - you can imagine the meat we had in those days - I don't know how many ribs, but it was huge and he'd take over that day and my mother didn't have to cook. That was a lovely day. And he was proud that he could do it. We always ate about 12:00 or 1:00 o'clock. The Italian way. Of course when we kids went to school, then they changed it to an evening meal during the week. But

when we were small, it was always the Italian way, which is a midday meal.

AUDREY: And then did relatives come on Sundays or did you go visit them?

VIRGINIA: The relatives, sure. They would come on Sunday; they would come maybe later in the afternoon.

ANDY: No automobiles at that time.

VIRGINIA: No. It was hard to get wherever they were going. All the visits were by bus. And then, of course, there was no bus coming up the hill so they'd take the bus to the bottom of the hill and walk up the three blocks. But people in those days were used to walking. You never worried about walking then. We also had relatives here at the top of the hill.

AUDREY: Do you remember any neighbors who were difficult, sort of characters, eccentrics, cranky people who didn't like kids?

VIRGINIA: No I don't. We all, on our block, liked each other. We were all very friendly. There were several girls on the block we went to school with. No, I thought we had very nice neighbors, as a matter of fact. My father owned the house, 3 flats. We had two tenants living on the first and second floors and we lived in the top flat. We had lovely tenants. No I don't remember anything like that.

AUDREY: How long do you think it took for your father to be able to buy the house?

VIRGINIA: Well I was born there in 1913. He bought it a few years after 1906, so the flats were either built after the earthquake or they survived it. He had already bought the house by the time I was born. And I don't quite remember when he came to this country. We were trying to figure it out the other day - their age and so forth. But it didn't take him long. You know, it probably was big money in those days. He paid, I think, seven or eight thousand dollars for the three flats. And he kept them in real good condition. We had a backyard, where we would go in the afternoon to play. And then, you see, right from the backyard you would walk down a flight of cement steps to the garage and wine cellar. None of us had cars, so that's where the wine vat was and where the grapes were stomped.

AUDREY: Oh it wasn't in the basement?

VIRGINIA: No it was a few steps down from the yard. Just below the lower flat where I was born. Of course, now it's cars, but we had no car so we had the wine vat in there.

AUDREY: Was it actually made for a garage?

VIRGINIA: Yes, it was built to be a garage, but instead they had the wine vat in there. And not only that, but the Italians always have to have a wine cellar, so back of that my dad had the cellar where he would have his wine barrels. After pressing the grapes and several other steps, the grape juice was put into barrels to age. Then they filled the wine bottles and placed them on shelves at the back of the garage.

AUDREY: So was there access to the garage from Union Street?

VIRGINIA: Yes.

AUDREY: And the doors were large like garage doors?

VIRGINIA: Yes, like garage doors.

AUDREY: So they were anticipating when they built the house that people would have cars?

VIRGINIA: I suppose; that's interesting. I suppose they were.

[Note: In her North Beach Architectural Survey, Anne Bloomfield indicates that a type of North Beach frame flats with an original garage began to be constructed around 1912.]

AUDREY: And you could get to it either from the street or from the back stairs.

VIRGINIA: Yes, exactly.

AUDREY: Earlier we were talking about the cousins and the ghost stories.

VIRGINIA: The cousins' name was Caranzi. They were my mother's first cousins; they all came from the same town in the north of Italy. I think the Caranzis might have been married in Italy and then came here, and of course they [immigrants] always go where there are some Italians or relatives, that's how they happened to find a place on Alta Street here on Telegraph



Galileo High School Year Book, 1925
Inez Caranzi, bottom left

Hill. They had four children and the oldest was Inez. Inez was very bright; we used to think she was so bright. She was a great storyteller; and she would tell us ghost stories. When we would have these sessions where the mothers and dads would get together, the children would then get in the corner in the kitchen with Inez, and she would tell us ghost stories that would have us shaking with fear. When we would go home, we'd want to be in-between mother and dad and we'd hurry in the house; we were so frightened.

AUDREY: Walking home in the fog?

VIRGINIA: You would think we would not want to go back again, you would think that's enough; but we couldn't wait to get back to Inez, for whatever her next story was.

AUDREY: Was she older than you?

VIRGINIA: She was older, yes, and she was working. I think she had graduated high school.

AUDREY: Do you remember any of the stories?

VIRGINIA: No. I only know they were really eerie and scary [laughs].

AUDREY: Sounds. The sounds must have been very different at that time, too.

VIRGINIA: Fog horns.

AUDREY: More than now?

VIRGINIA: Oh yes. Fog horns, really loud.

AUDREY: And so it was more from the - I guess it was the ships . . .

VIRGINIA: And whistles, yes, of course the sounds from the ships. When they'd blow their whistles, they were very loud. Let's see what else - of course, the noises from the horses coming up Union Street.

ANDY: Cloppety-clop-clop, cloppety-clop-clop.

VIRGINIA: Slipping back on the cobblestones with their hooves. You could hear the clop, clop, slipping back, slipping back, pulling these heavy carts up the hill. Some of those wagons were full of coal, weighty things, and so it was hard for the horses; I don't remember if they had one horse or two. I know it was hard for the horse to pull it up the hill.

AUDREY: So you're saying that there was not only the sound of the horses' hooves but there was a distinctive sound of the horse slipping back.

VIRGINIA: Yes. Sure, because of the weight they had to pull - and they would slip back, and then keep going very slowly up the hill, slipping, sometimes not slipping, and that was the way it was. And then of course these wagons, they would stop them in front of the houses that had ordered coal. And we did too, because we had a coal and wood stove for the kitchen; we had one stove in the kitchen that heated the whole house. We had long corridors. For instance, starting in the back there was a porch, and then

there was a kitchen, then there was a hallway and to the right, we had the stairway coming up from the front entrance. On the left side we had a dining room. And then came a toilet and a bathroom -they were separate in those days. A toilet and a bathroom and two bedrooms. Out in front, the two front windows that you see on the third floor were two bedrooms. And the porches started way in the back.

Of course, Italians always had to have a dining room. In the same room was a pullout sofa bed where they could accommodate a guest. I took piano lessons so then it became a dining room with a piano, one of those upright pianos, and a sofa bed.

If you went straight ahead down the hall past the dining room there was the kitchen with the stove and sink. It was one of those wood burning stoves that you would lift the lid to put in the coal or the wood. It was not pot belly, it was a wood and coal kitchen stove. And then you went beyond that and we had a large porch where my mother had her washer with a wringer. In those days you had to have a wringer because you didn't have a dryer. And they would hang all their clothes out on the line from those porches.

AUDREY: And was the washer electric or manual?

VIRGINIA: It was electric. But the wringer was manual. And mother did a lot of ironing. They ironed all the sheets. Everything had to be perfect. My mother embroidered them and she ironed so beautifully. They looked like they came out of a shop, it was so beautifully done.

AUDREY: Was there no living room then? Most of the entertaining ...

VIRGINIA: It was a living/dining room. It was - it had a sofa in it - because I played the piano at one point. People would come in and listen and sit on this sofa. That then it became a bed when we had to have it for visitors. And there were a few chairs around too. But there was always a table in the middle because we wanted to be sure to have a dining table. And of course in the kitchen we had a kitchen table with chairs for our family -- just the four of us.

AUDREY: In the bedroom in the front which you and your sister shared, I suppose you could hear the sounds very easily from the street.

VIRGINIA: Oh of course. We were aware of them all the time. What other sounds did we hear? The fog horns. All the ships coming in. Oh the harbor was very busy. We had ships - not ship building - we had ships coming in there all the time until Oakland took over. Somehow when the unions came in, it destroyed the whole waterfront because they then went to Oakland for some reason. Why did they go to Oakland, Ari?

ANDY: Because they built facilities for those big container ships.

VIRGINIA: Containers, that's right.

ANDY: Containers. And the cranes and everything. We didn't have that in San Francisco.

VIRGINIA: I remember the horns, when they were leading these huge ships - - blasting. And the sounds of the horses and wagons. But no cars, we never

had to worry about hearing cars coming.

ANDY: And the fog horns every morning.

VIRGINIA: The fog horns all the time.

AUDREY: And the vendors selling their wares?

VIRGINIA: Oh yes, they came up every day and they would yell up, yell in the street. We would hear them and go out to them for whatever we wanted, if we wanted knives sharpened, we'd go out there.

ANDY: Fruits and vegetables.

VIRGINIA: Fruits and vegetables, yes. But my dad always had to go down the hill to the butcher shops to buy meat. So they had their favorites. You know where Iacopi is on the corner – well, that was our butcher shop. [Corner of Union and Grant - now vacant].

AUDREY: Do you remember going with him?

VIRGINIA: No, he always shopped - he did all his shopping - because he would go to work at 4:00 in the morning, come home, and I guess take a rest. He might have gone shopping in the afternoon when we were in school. I never checked on it.

AUDREY: So you don't remember walking down to Grant Avenue - was it still called Dupont Street at that point?

VIRGINIA: Dupont Street - no, no, it was Grant Avenue. It wasn't Dupont when I was a little girl. It was already changed. Dupont was before my time.

[In 1876 the section from Market Street to Bush was changed from Dupont Street to Grant Avenue, named after General U.S. Grant. In 1908 this name was extended all the way to the Bay. Grant Avenue is considered to be the oldest street in the City.]

AUDREY: Do you remember going down there with your mom?

VIRGINIA: Not with him. But with my mom, yes, because we had to buy little things. There was a little dry goods shop called Teresa's right next to Iacopi and that's where the mothers would go to buy kids' underwear and bras and things they needed. They never went downtown. They always went to Teresa's in those days. It was funny, they bargained and Teresa said if you buy this many, I will give you one free, you know. There was always this bargaining going on. So they never left Teresa empty-handed, it was a good deal [laughs].

AUDREY: Was her last name Tasano?

VIRGINIA: Yes. Tasano. Tasano's Dry Goods. Oh she had that place for years. Then her sons went into the business. She had two sons running it.

AUDREY: We could use a shop like that today.

VIRGINIA: Yes. I think so.

AUDREY: I can't help asking you something very personal. You speak so beautifully.

VIRGINIA: I do?

AUDREY: Yes. You have - your diction is so --

VIRGINIA: What a compliment! I always think I'm so lacking.

AUDREY: Oh no. My question was going to be, did your parents stress education a great deal?

VIRGINIA: They didn't. No. Because they still had that immigrant mentality to work to help the family.

ANDY: They spoke Italian at home. And the education was strictly the school. We had good teachers.

VIRGINIA: We had wonderful teachers and then the thing to do was to go to work. There was never anything said about going to college.

ANDY: Just high school.

VIRGINIA: Just high school and then when we got out of high school we had to go to work, because they felt we could help support. And then I happened to meet Andy and Andy got me a job in the legal firm. That's how I married a lawyer!

ANDY: You went to secretarial school, didn't you?

VIRGINIA: No, I did it all in high school. Now what happened in high school was that my sister, two years older, was pretty bright, and she was working in the principal's office - Major Norris's office. And of course I didn't want to be any less than Edna so I thought, I must get in there too. And I studied, and I went to stenography classes and English classes and shorthand classes in high school, and then I was asked to assist in the principal's office when I graduated. And that served me well because that got me into lawyers' offices. The stenography and the shorthand and all my courses served me well.

AUDREY: So the lawyers' office was your first job outside of school?

VIRGINIA: Yes, I met Andy and he was still in law school but working also in Nate Coughlan's office every day. Nate Coughlan was the foremost criminal lawyer in San Francisco. When Andy was going to law school at Berkeley, he would go there after his sessions at school to be in Nate Coughlan's office. And when I got out of high school Andy got me a job in Nate Coughlan's office as his secretary. And from then . . . Andy sort of liked me. And Andy could tell you about his time with him. He could give you details about what an enormously brilliant man Nate Coughlan was.

AUDREY: And you lived at home then while you were working for Nate?

VIRGINIA: Oh yes.

AUDREY: And did you turn your money in to your folks?

VIRGINIA: Yes, of course. It was important to help my dad. They weren't getting old, but Edna and I just felt like we had to. We felt it was the right thing to do.

AUDREY: So then what would happen financially when you left home, got married, stopped turning your salary in?

VIRGINIA: They were fine. They had the rental of two flats and they were very saving people -- they saved everything. And of course Edna and I didn't have to have everything. We grew up having just the necessary things. A coat now and then or a new dress now and then but my mother kept everything so beautifully that we didn't wear them out too easily. I think my parents were in pretty good shape because they then sold that house - of course I was older then, I was about 20, and we moved off the Hill and they were able to buy five flats on the other side of the Hill between Powell and Mason. It was a house that had three large flats in the front and two in the back. They sold the Union Street flats and bought that. My father was always working at that time. He continued to work. So they had no problem at all.

They did well and when they bought the five flats, they had the rental income of four apartments there. Then as they got older, they decided that they wanted to sell that property. My sister was living in Marin County, so they bought a little house in Marin County, and that's where they lived and that's where they died.

AUDREY: Did his business get bigger as you got older or did --

VIRGINIA: Oh he always had a lot of business.

AUDREY: Did he hire more people?

VIRGINIA: No I don't think so. I think he hired less and probably cut his work down a little bit because he was getting older. But those men didn't worry about work. They would work day and night if it was necessary. They were real stalwarts. My mother was a saving person. We never demanded what the next person had and yet apparently we always looked nice, so it was okay.

AUDREY: And you don't remember having a phone in that flat?

VIRGINIA: Not when we were little, no.

ANDY: When you were in high school?

VIRGINIA: When I was in high school we probably had one, yes. But we were so used to going to visit that we never got on the phone with anybody. We'd just take a bus and go to see them.

AUDREY: And just show up? Today one wouldn't think of going and dropping in on somebody without calling first --

VIRGINIA: Oh no, you wouldn't today. That's right. But I think we were sort of isolated with no outside communication. No radio, no television. We

looked forward to people coming.

AUDREY: When did you get a radio. Do you remember?

VIRGINIA: When did we get a radio - when did you get yours?

ANDY: I had a crystal set. That was before high school.

VIRGINIA: We had a crystal set too. I was twelve or thirteen.

[Note: The “crystal set” was actually the first radio. Another THD Oral History narrator (Art Hanna) explained that teen-aged boys used to make their own crystal sets from an oatmeal box, which they wrapped in wire and mounted on boards. They used a brass rod with a sliding device which controlled the volume. The set included a large battery, and the speakers were headsets. The dial (called the cat’s whisker) was a wire which was manipulated onto the various facets of the crystal, which brought in different wave lengths and thereby changed the stations. The refinement came with the development of the vacuum tube, speakers and sound amplification -- which became known as the radio.]

Now we were into music a lot. We had a friend who liked music and he sort of talked us into taking lessons. The reason they thought I should take lessons was that I was always playing on the kitchen table. I was always playing, I was trying to compose songs. I thought of music all the time. And so my parents said, why not give her piano lessons?

AUDREY: You’re gesturing with your hands. You were at the table but you

pretended you were playing the piano?

VIRGINIA: I pretended it was a keyboard, and then at one point I thought I wanted to compose something so I'd take a sheet of music - you learned this at school, draw the lines and the clef and so forth and they decided I should take piano lessons. So I started taking piano at the age of 7, about 1920. And of course my sister Edna wanted to do something so they thought she should have violin lessons. Now Edna didn't care about it as much as I did, and I took lessons for a long time with Mrs. Suppancich. I would walk all the way up the hill, almost to Taylor and Union, from school for my piano lesson. And she and her husband would design music for orchestras is all I can remember. She was teaching and he was more into the technique of it. She gave piano and violin lessons. And I learned with do-re-mi, not ABC, so then when the ABC came along, I was totally lost; I didn't know what they were talking about and they didn't know what I was talking about. I learned do-re-mi. And she was very impressed with the way I was learning and I'd gotten up to Chopin's Minute Waltz. And I'd gotten up to the Polonaise and also I have to tell you, I was fairly accomplished and the teacher liked that a lot. I remember that sometimes I would have to go on Saturday and it was lunch hour at their house. She and her husband were having lunch. When I came in I'd take off my coat and she would say, "Well just go in and practice while we're having lunch." If I hit one wrong note, she'd say, uh-oh, in Italian, we'd speak Italian, "We mustn't do that!" I thought, well why couldn't she just sit down and eat lunch and leave me alone [laughs].

ANDY: Well, she wanted to take you to Europe.

VIRGINIA: Well that's later, yes, she thought that I had possibility, I guess,

and her husband was ill. They wanted to go back to Venice, which is where they were from. She asked my mother if she could adopt me and take me with her. Because she thought I could have a career that I could follow. Of course Italian mothers would never give up their kids and that was the end of that! So I went to another teacher, Maestro Serantonio, and I didn't like him.

AUDREY: How old were you then when you stopped?

VIRGINIA: I was about 10 or 12. I continue to play, although I don't stay with it as I should. You know you lose a lot but Andy thinks I play pretty well.

AUDREY: When you were little did you entertain people when they'd ask you to play?

VIRGINIA: Yes, I did. Oh yes of course, especially the Italians and friends that would come, yes I would. And Edna learned too and we would do little duets together.

AUDREY: How about singing; was there much singing in your family?

VIRGINIA: No we didn't sing. But my mother had a rule that if we wanted to go out in the evening to . . . whatever it was, a play, I forget where we would have gone in the evening, that we had to practice for two hours that day. We had to practice all the time and especially I practiced more than Edna, and it was always for about two hours. But on Sunday, when we thought we wouldn't have to practice, we did if we wanted to go out. Those were our parents' rules.

AUDREY: So your practice time was two hours a day, not one hour? That's pretty rigorous for a youngster.

VIRGINIA: I played pretty well for such a young person, you see. And that is because I practiced a lot. I'm glad we did. Our parents were always interested in opera and they could afford to take us to the opera even as small children. We went to see Galli-Curci and Enrico Caruso -- the most noted singers. We would go to the opera house, the old opera house. And then we had librettos, I have librettos from the operas, from those operas. The family would go, yes, with two little girls. We had to look perfect. We would go on the bus. It was at night, but we didn't worry about being attacked in those days. When the opera was over we took a Van Ness Avenue bus to Union Street, then another one on Union to Columbus Avenue and from there we had to walk up the hill. There were no buses up the hill at that time so we walked up to Montgomery and Union to our house. I am so glad I had that background.

AUDREY: You said there wasn't much singing in the family, but you went to the opera, so people must have sung arias together.

VIRGINIA: Oh yes we did, and we knew the words of the operas. As a matter of fact, if I hear the opera, I try to sing along.

AUDREY: And how about Italian folk songs - at parties?

VIRGINIA: Yes, on holidays. And later we went to dances at the little clubs here, like the SFIAC. San Francisco Italian Athletic Club. They had dances on weekends.

ANDY: Before that there were two clubs - there was the Italia Virtus Club (I.V.) and the Unione Sportiva Italiana. Then they got together and it became the San Francisco Italian Athletic Club. And then during the War they had it changed it to the San Francisco Athletic Club. [Note: On January 1, 1979, the club officially restored its name to the San Francisco Italian Athletic Club.]

AUDREY: Was it down on Stockton where it is now?

ANDY: It was originally on Broadway. The Italia Virtus Club was on Broadway. [415 Broadway] And the other one was at Green Street above the Green Street [Flag] Theatre where the Bank of America is now, at Green and Columbus, near the funeral parlor right on that corner. That was the Unione Sportiva Italiana. They got together and later on [1936] built where it is now [1630 Stockton], and became the SFAC, San Francisco Italian Athletic Club. It was the merging of the two clubs.

[Note: An article by June Osterberg in the June 2001 North Beach Journal states: "Even in those early years, the clubs did not confine their activities to athletic events. Besides running, soccer, baseball, basketball, fencing, gymnastics and cycling, their members also were involved in drama and music and civic affairs."]

VIRGINIA: When it was SFAC, you were President, at one time.

ANDY: Yes, twice.

AUDREY: So when you were young, say 13, 14, you'd go to dances there?

VIRGINIA: No, later, we went to dances later, when we were 16 or so. And that's when the parents had to come. My mother took my sister and myself to these dances and they would sit there the whole evening and then we'd come home together. The mothers would sit and watch.

AUDREY: And would she be with other mothers?

VIRGINIA: Sure, there'd be other mothers with their girls, they didn't know each other but . . . that's how we got to go to dances.

AUDREY: So just the three of you -- your mother and you and your sister would go? And she would sit with some other mothers?

VIRGINIA: Yes, and we would be dancing and they'd keep an eagle eye on us!

AUDREY: And the boys, would you describe the scene to me? You'd be sitting...

VIRGINIA: Well we'd be sitting and they'd come to ask us to dance. And every now and then it would be an older person that we wouldn't want to dance with but we wouldn't dare refuse, you know. Some of these old guys thought these girls were so cute and young, you know, and they'd come asking and you just hated that.

AUDREY: When you say older, how old?

VIRGINIA: Meaning, like 30.

AUDREY: And your mother saw...

VIRGINIA: She didn't like that. No. But we couldn't refuse, it was an insult to refuse. And we couldn't wait to get rid of the guy.

AUDREY: What dances did you do, do you remember?

VIRGINIA: I guess just waltz, huh, Ari? And they'd do the tarantella, the fast one. The polka. The two-step.

AUDREY: What were some of the songs?

VIRGINIA: Oh, I don't remember.

AUDREY: Now the tarantella is . . .

VIRGINIA: [Hums the melody] It's a twosome -- you're dancing really fast all around, around the hall. The polka you do as a group, huh, Ari?

ANDY: Well, no the Beer Barrel Polka was couples too.

AUDREY: Sounds like such fun.

VIRGINIA: Well, it was fun because you didn't have to worry about anything. You didn't have to worry about people taking you home or . . . my mother never worried. I remember, though, they were so strict. One night there

was a party at friends of ours, just down past the Sanguinetti's, past Castle Alley. Two houses down, we had friends who lived there. Alito Sabini's aunt lived there and they gave a party. My mother had said that we should be home at 10:00 o'clock. We didn't get home until 11:00 o'clock. We were having such fun. They had an accordion and we were dancing. It was fun and I didn't get home until 11:00. And of course, she didn't have to worry -- we were just down the street, but they worried anyway. When I got home, I got to the top of the stairway which I described to you, and there I got the swiftest slap in the face you ever felt in your whole life. It was like a whack, you know. "You were supposed to be here at 10:00 o'clock!" said my mother. We accepted those slaps, we accepted that kind of discipline.

ANDY: It didn't happen that often.

VIRGINIA: No. That was the one time I remember. And my father never ever did - never ever slapped us. My mother might give us a whack now and then, but not like that night!

AUDREY: That was one you remember.

VIRGINIA: That was something that stayed with me.

AUDREY: And your sister got it too?

VIRGINIA: No she didn't. Or maybe she wasn't even there, maybe she wasn't with me that night.

AUDREY: We have to talk about your being in the hospital when you were

five years old.

VIRGINIA: Oh, in the hospital. Okay. Well, they had the 1918 flu, people were dying all around. I got this terribly high fever, it was well over 106. They had set up the hospital on Union Street. I remember it was a brown shingled building directly across from Castle Alley. They took me to the hospital and I had a room where I could look up at my mother, she was always at the window. You know, reassuring ... she couldn't come [to visit me] because it was very contagious. They wouldn't let people in the hospital. And so fortunately I could watch her from the window. I was only five but they sent me this toy -- they were little egg things, wooden egg things that you could fit one egg inside the other. I still remember that funny little toy. One egg would fit inside the other and then I'd take them apart and put them together again. That was my time at that hospital during that terrible flu.

AUDREY: Do you know how long you were in the hospital?

VIRGINIA: I don't.

AUDREY: Do you remember any of the other little kids?

VIRGINIA: No, because it seems I was isolated. I was in this room with this little window, I remember. I don't remember anyone around me. I was contagious.

AUDREY: You were the only one in the family who caught it?

VIRGINIA: Yes.

AUDREY: And they set up this hospital especially for this epidemic?

VIRGINIA: Especially. It was not a hospital before. I don't know what it was. I know that after the epidemic it became a school, a kindergarten, and later it became the Schaeffer School of Design.

[Note: According to David Myrick's book, San Francisco's Telegraph Hill, after the 1906 earthquake and fire a modest single-story wood building was erected on the site at 350 Union. Called the Ungraded Primary School, it was an annex for the Garfield School. It was probably taken over as a temporary hospital for children during the 1918 epidemic and then continued as a primary school until the Rudolph Schaeffer School of Design took over the building in 1950. The present brown shingled structure is an apartment building constructed in 1964.]

We had cousins and members of the family die in that flu.

AUDREY: Do you remember realizing how serious this was?

VIRGINIA: I still think of it, you know. I think of being sick. I don't know if that was because they kept telling me about it or whether I really felt sick. I don't remember.

AUDREY: Well it was a very traumatic thing to happen to a 5 year old...

VIRGINIA: To have to leave home...

AUDREY: To leave home and be quarantined. And also to know that other people were dying.

VIRGINIA: I didn't know that. I just learned it later. I was so young. I found this out later . . . I found out about those who died later. No, I didn't know that. I might have been panicked for sure if I had known.

AUDREY: Well, your mother must have been out of her mind.

VIRGINIA: My mother was because people were dying all around her. And that's why she was up there all the time. They were really panicked about it. It's funny Edna didn't get it and nobody in the family got it. But that set me up for immunity for a long time, I think, because I did not get sick too often.

AUDREY: You pulled through and so your body got strong. Do you know if your mother and father were especially concerned when you recovered that you might be sickly?

VIRGINIA: No doubt they were. No doubt. I'm sure they were.

AUDREY: I had heard from another woman just a few years younger than you, she's 84, that she had had a sister who died in that epidemic. An older sister. And she said that they took people out to the beach at that time. Maybe there wasn't a hospital, but maybe they had the idea that they would be more isolated out there or the sea air would help.

VIRGINIA: Sea air. Probably sea air, yes, I think so. That's probably why they did it. Was there a hospital out there?

AUDREY: She doesn't remember. All she can remember is that they kept talking about taking them out to the beach . . . putting them out there. It's all vague memory.

VIRGINIA: It was a terrible thing.

AUDREY: Yes. What do you think your parents worried about most as you were growing up? What were their worst fears, do you think?

VIRGINIA: I don't know. Maybe during the polio epidemic they probably worried a lot. I'm sure every family worried about that. We had friends whose daughter got polio. She couldn't walk and she's been in that state ever since and she's about my age. And she was only 17 I think when it happened. She is still alive, but she did have a difficult life.

AUDREY: Illness then was the primary concern?

VIRGINIA: Yes because you didn't have all the medications that would take care of it. If you got a disease . . . I'm surprised I came through the 1918 flu. There was absolutely no antibiotic to take.

AUDREY: It's amazing that you came through.

VIRGINIA: So then of course they worried about that. People died a lot more than they're dying now so they must have been worried. But my mother and dad were never ill. My dad was never ill a day in his life. My mother had an appendix removed; I think that's about all. They didn't have

cancer or any diseases. When she finally got sick, she had a stroke; high blood pressure, at the age of 80. She died when she was 84, 85.

AUDREY: Tell me what you remember about Christmas time.

VIRGINIA: We didn't have a very lavish Christmas as I remember. It was just . . . lots of ravioli were made, and special meats, a lot of cooking went on. My mother would make ravioli; she would make all the pasta. I remember the kitchen table, a wooden kitchen table, and this long rolling pin and she'd mix all the ingredients together and the pasta sheet that she made to make ravioli would be almost the size of this table -- even wider. The sheet would be rolled out and then she'd make this ravioli mixture of meat and spinach and onion, garlic, herbs, oh the most wonderful... and eggs and Parmesan cheese. And that was all made into a mixture that she could just spread onto this huge piece of pasta and when that was all spread, then she'd take the other piece that was the same size, put it on top, and start cutting. They had these rollers that had squares in them. And she would roll that over the whole thing . . . it would designate the cutting. And then she would cut them and there's your ravioli! They never froze anything. She needed that table to stay that way until the dinner happened because it would be served in another room. You know that dining room I'm telling you about. But they never froze anything; they just had to be made that morning.

AUDREY: So they left the ravioli on the kitchen table until they were ready to be cooked.

VIRGINIA: Yes. Exactly!

AUDREY: And they went directly from one table to another.

VIRGINIA: Yes they did. She would cook them for maybe, I don't know, 4 minutes because it's fresh pasta . . . enough for the egg to coagulate, I guess, inside all that lovely filling. And she would bring 'em to a boil; they would boil maybe three, four minutes, and they would go onto a huge platter; Italians all had these huge platters. And she would come along with this meat gravy and pour all that on top and then the Parmesan cheese, the one that was imported from Italy -- the very best. And she made the most fantastic ravioli. They always had leg of lamb or they had roast or they had lots of antipasti like cold meats . . . what else, cold meats and green peppers or things under oil and vinegar. That was sort of the beginning. Fruit and cheese at the end. And they would always go down to Victoria Pastry to get the Saint Honore cake. But those women worked so hard and last minute, mind you. It's not like we who would prepare ahead and freeze them.

ANDY: Christmas was just the *big meal*. They didn't have Christmas trees, no toys on the Christmas tree, none of that.

VIRGINIA: That's true. It was the *big meal*! Those dinners were the celebration! And we didn't get presents either; we would get a stocking filled with fruit and raisins and no toys. I don't remember a doll; I don't remember anything like that. If you couldn't afford it, you didn't get it. That was it when we were little. You know my dad had bought the house, so I guess it was pretty hard for him to do anything else. But I remember once, and it's a funny thing, but I remember being a little girl and someone bought me a fire engine . . . or bought us a fire engine. Because Edna was just two years older, so I might have been about three years old, maybe Edna was five; and

someone bought us this fire engine that I remember to this day. This huge thing. It might have been like this [gesture] . . . but, when I was three it must have looked like . . . [laughs]. And I didn't mind, you know. I didn't say, oh that's for a boy. How do I know who it was for? And a friend bought it. Maybe he liked it, I don't know. He bought it for himself and brought it over, I suppose.

AUDREY: You know, it's interesting. What I'm hearing is that your family was a working class family, worked very hard, had nothing when they arrived in this country. Yet they had a very strong sense of family, of home, and of good food. And of pride in appearance and cleanliness.

VIRGINIA: Exactly. And there wasn't a lot of money, but they sort of made everything come out right. I don't know how. The food was always there. Of course in those days, food was not expensive, you know. I remember my mother making a broth and the soup bones still had meat on them and she could get soup bones for five cents. So you have to understand that things were very cheap.

ANDY: Yes, but the wages were very low.

VIRGINIA: But we're talking about five cents, Ari.

ANDY: Well, I know that milk was only five, ten cents too.

VIRGINIA: Yes that's what I'm saying.

ANDY: And bread was five cents a loaf.

VIRGINIA: That's the reason they could make it, I guess.

ANDY: But the thing is, there was no waste. The wages were low, the prices were low, but they had the instinct of saving, making everything count. You didn't throw anything away.

VIRGINIA: No, we didn't. And another nice thing was, with no refrigeration, they shopped every day. So you didn't have to worry about if it was a broth, for instance. They wouldn't let it sit around till the next day, they would immediately boil it up a second time, so the next day it would be as fresh as the first day. But you had to boil it for contamination. And it was always safe that way. If they didn't have refrigeration they had ways of being able to eat this thing the next day. But wait a minute, I forgot. For some things we did have ice, we had an ice box, I forgot the ice box. The ice man would come with his horse and wagon, and he had big pincers with . . . what are the things that he had? Tongs! Huge tongs, and he'd pick up this block of ice, come up to your front steps, put it right in your ice box and that's how we kept some things cold. He carried it on his back. He had a leather apron all down his back -- all the way down. And he would just take these huge tongs and put this ice on his back.

ANDY: They had big blocks on the ice truck or wagon and they would saw a piece off and make a block maybe about a foot square, and pick it up with these tongs, put it on their back and take it into the house and put it right into the ice box.

VIRGINIA: It's a funny thing that it took so long for us not to call a

refrigerator an ice box. Even after we got refrigerators, we used to call 'em ice boxes.

AUDREY: Describe the ice box. Was it standing on the floor?

VIRGINIA: I'd say . . . I'd say it's about . . . a little wider than this. About this high . . .

AUDREY: So you're saying maybe 18 inches wide.

ANDY: Yes. And the top part was where the ice went.

VIRGINIA: And what divided . . . it was a piece of metal that divided the top from the bottom. The cabinet was metal inside.

ANDY: Yes, to drain off the water as the ice melted, and there was a drip pan on the bottom.

VIRGINIA: Oh, we had to keep emptying it, I guess. Just some things had to go in the ice box. Otherwise, everything else was bought the same day. Not even, not even, the milk because we drank the one whole bottle of milk a day. It was gone, there was no reserve. He'd come every day. [The milkman] would deliver every day. And the cheeses, I don't know what we did about the cheeses. Some of them might have had to go in [the ice box].

ANDY: Well, the butter had to go in.

VIRGINIA: Oh butter, yes and my mother used a lot of butter, yes.

ANDY: The butter went in but not the leafy vegetables because they were a daily deal. And the meat was bought daily. So there wasn't too much to refrigerate.

VIRGINIA: And we always ate so well, you know. And your folks were even poorer than mine and you always had wonderful food, huh Ari?

ANDY: We always had plenty of food. But there was no waste, no waste at all.

VIRGINIA: But you came later, though, Ari. You came to San Francisco at the age of, what, sixteen? So you didn't have the same experiences we had as children. You were poor, but it was in Kansas. It was a different story.

ANDY: It was a farming community. We grew a lot of our own stuff. We had practically a little farm there in a small town. We had an acre around there. Grew our own vegetables and apple trees and one thing or another. We didn't buy anything.

AUDREY: Virginia, how about the broken cookies you mentioned earlier?

VIRGINIA: The broken cookies. I think it was Saturday morning when the little children we knew here, boys and girls . . . I don't know whether we went down this stairway [Filbert] or whether it was the Union Street steps. I think there used to be steps on Union Street down to Sansome, I remember reading about that. We must have gone that way because I lived on Union.

[Note: At one time there were steps all the way down Union Street. However, in 1884 the steps and several houses became victims of the quarrying that was taking place on the east side of the Hill. This was before Virginia's time (she was born in 1913), so she and her friends probably took the Filbert Street steps down to get the broken cookies.]

And we would have to go early in the morning because all the kids knew about it. If you got there early, you'd get the ones that were less broken. If you were late you'd get the crumbs. So, we didn't want any part of the crumbs. And it was kind of a sport as well. I mean... it's cookies, you know! It was not that we needed to go for the cookies, but it was kind of a fun thing to do. All the kids together, going down this stairway, coming back up. We had huge bags, they were huge. They were those brown paper bags about like this [the size of our grocery bags today]. And we'd take them home and put them in these tins. They were plain. But it was a sport, I think. All the kids our age went down for broken cookies. The Spediacci kids would go. And the Ortegas. Lots of Spanish kids were on the Hill at that time. And Italians. We would all go down there. Sometimes they'd be pretty badly broken, but sometimes they were all right. They were huge packages! They were free!

AUDREY: Well, according to Myrick's book, there was the Standard Biscuit Company on Sansome. And the American Biscuit Company on Battery. So it must have been one of those.

VIRGINIA: One of those. It had to be.

AUDREY: And did your mother approve of your doing this?

VIRGINIA: Well, I guess she didn't like it too much but since we were all together, all us kids together, she couldn't deprive us of doing that, because that was a fun thing to do.

AUDREY: When you were going to Galileo High School and walking home, did you stop for ice cream?

VIRGINIA: Yes, down here on Stockton between Green and Union, across from... you know where La Felce is right there? [Southeast corner of Union and Stockton.] Well across from there, right in the middle... on Stockton Street. That's where Athens Ice Cream Parlor was. That's where all the kids would wind up with these banana splits or these huge things with ice cream.

ANDY: It was only 20 cents at that time. Really high rolling.

VIRGINIA: Oh boy, that was big time. The only trouble with that, that I was always unhappy about, because I was inclined to be overweight, and my sister had this hourglass figure, and she could go in and have whatever she wanted and I was always limited. I didn't like that because she could have the huge ones and I had to have just a little scoop of ice cream. My mother said, don't eat ice cream, you know, because I would just get fatter. She was right!

AUDREY: She would make you watch what you ate?

VIRGINIA: Yes. At least ice cream. Not at home, though. They would never stop us with good food but she did not want me to have the things that Edna had, because even at home Edna could have chocolate milk, malted milk and all that, and I wasn't allowed to have it. Because it would have been to

my detriment, so she was right. Of course as a kid, you hate it. Because you really wish you could do the same thing. But it was all right. It was all right. We didn't resent our parents. We did not resent our parents with anything they taught us. As I remember it, anyway.

AUDREY: So you're saying Athens was not on Columbus but on Stockton?

VIRGINIA: It was on Stockton. Yes. Can you go into Rose Pistola from Stockton Street? Maybe the back entrance was the same for Athens Ice Cream. I think there was an entrance on Columbus too. Yes, there was an entrance on both sides. Like Rose Pistola is today. But it was a small shop, though, wasn't it, Ari? Was it as big as Rose Pistola Restaurant? It might have been narrower... maybe that's it.

AUDREY: And was there also a candy store near there?

ANDY: No, there was a candy store there near the old Palace Theatre -- the movie theater. They used to call it the Palace at that time. And a man named Bocci owned it. I remember that fellow; he was a character. He had ice cream and candy and comic magazines. Later he added hot dogs and popcorn because the theater didn't have popcorn -- just a loud piano that played during the westerns. The candy store was right between the theater and the service station, the gasoline station [now the parking lot at the southwest corner of Columbus and Filbert].

AUDREY: What else do you remember about the shops?

VIRGINIA: The shops were mostly Italian food shops. I remember Panelli's

Grocery where . . . what is that eating place that's been there for such a long time . . . Gold Spike? Panelli's was either where the Gold Spike is [on the west side of Columbus between Green and Union] or further down between the Gold Spike and Union Street; it was a grocery store called Panelli's, and that's where we did most of our shopping because at that point we either lived here on Telegraph Hill and then later we lived on Union between Powell and Mason. So that was a perfect shopping place for us there.

[Note: Panelli's Grocery on Columbus preceded and was different from Panelli Brothers Deli which was located on Stockton and which closed its doors in 2002 after 82 years in business in North Beach. The Gold Spike, a third generation family owned restaurant in business for 86 years, closed in 2006.]

Also there was Rossi's Grocery and Vegetable Shop. You know where Molinari's is on Columbus? All right, if you come back to Vallejo Street between Columbus and Stockton there was Rossi's. Oh it used to be a lovely market.

[Note: Another narrator, Dante Benedetti, had this to say about Rossi's Grocery: "Rossi, when he came here from Italy, sold eggs and olive oil and he made a fortune and bought three buildings on Vallejo Street. He built the first supermarket in North Beach which was Rossi Olive Oil. Then he opened up departments -- chicken, vegetables, a regular supermarket right there at 623 Vallejo."]

And I had my favorite butcher on Grant Avenue; I don't remember his name now -- but he was one of the butchers who would do everything for you. If

you wanted to make a ravioli stuffing and you wanted to roll it inside a veal pocket, you could take the stuffing down to him and he would sew it into a veal pocket for you. The things that he did were absolutely wonderful. This was a butcher at Vallejo and Grant. Iacopi was a butcher too, [at Union and Grant], but this butcher would do more for you -- especially if he knew you, he would do all that. My father would shop mostly at Iacopi's. And there was Panama Canal Ravioli [on Grant Avenue]. We didn't buy ravioli, but they had imported things that we bought there... olive oil and so forth. And next to the old Palace Theatre [on Powell between Union and Filbert] there was Celle's -- huge, huge store. But it was not just a grocery store. They had mostly imports. Celle. That was a great store.

AUDREY: Another narrator mentioned Fidichiero's. Do you remember that?

VIRGINIA: Yes. Fidichiero. Sure. Fidichiero's son sort of liked my sister. And he would want her to pass by all the time, you know, to talk. Fidichiero's store was where Varennes Alley is. On the corner of Varennes and Union there is now Alma's Alterations shop. That was Fidichiero's -- a grocery store. He had bread and groceries, but not vegetables. And *commestibili*, you know, things like that. That was Fidichiero.

ANDY: He died recently.

VIRGINIA: Yes. He was our age.

AUDREY: So the father, it was his father who had the shop then?



Virginia's Great, Great Grandmother
Italy
(maiden name – Carnevale)

ANDY: Well, he went into the business with his father, as a young man.

VIRGINIA: I knew his father, but that was my father's time. His son was our age. He's the one who liked Edna.

AUDREY: How about bedtime stories. Do you remember bedtime stories?

VIRGINIA: We didn't have bedtime stories because our parents didn't read to us. They couldn't read English, and they never told us bedtime stories, never. I don't even remember books.

ANDY: They had an Italian tradition, but we were in school in English so there was no storytelling at bedtime.

VIRGINIA: No. They would just say, "time for bed. *E` tempo per andare a letto.*" [Laughter].

AUDREY: No sort of family stories, stories from the old country?

ANDY: No, we weren't interested.

VIRGINIA: It's too bad we didn't ask a lot of questions.

ANDY: They didn't volunteer anything and we weren't curious about it. *This* was our country.

VIRGINIA: And you know they didn't have very happy memories of Italy. Like my mother in the north, they were starving most of the time. And they

couldn't wait to get out of there once they had an opportunity to come here. It seems my mother's father came here first. He was a sculptor. He did the balustrade out at Golden Gate Park. They always said he was a *scultore*, a sculptor. He did that kind of work and so he could get jobs here.

[Note: In Italian, a *scultore* can mean a wood carver as well as a sculptor.]

ANDY: In Italy, a craftsman would have to follow the trade. If the father was a painter, he [the son] would become a painter. If there were several sons, the oldest son would inherit the land. And unless they belonged to a guild or a trade or were artisans, the others had no place to turn to, because there wasn't enough land to cultivate for the others. And only the males could inherit. There was no employment for females so they would have to look for a good husband and the family would have to stretch to provide a dowry for the daughters. So that's why that massive immigration came. Ellis Island, New York and South America -- because there were no job opportunities [in Italy]. That happened so frequently; the great influx came in between 1880 and 1910 just before the First World War.

AUDREY: Virginia, how did your mother get here?

VIRGINIA: That's what I wanted to say. Then he [Virginia's grandfather] did send for them. After they had struggled so much. He sent for the whole family. They were living out on Portrero Avenue and there's where my mother met my father and they married. Another sister, Imeldi, married someone she met here. And my aunt Giovanna, I think, married in Italy. I'm not sure. But the three daughters were married and the son went into the Army. He enrolled in the Army. They were all here and they began to have

some kind of a life for themselves. But my grandmother carried such a burden.

AUDREY: Do you remember her?

VIRGINIA: Oh yes. Sure. She was here and she always had a problem with a leg. I remember she had one of those elephantitis [sic] legs. It was huge, it was a huge leg. Imagine her, she grew up that way as a young girl, taking care of these problems she had. Some way he [her husband] left her enough that she bought a property in Santa Rosa and I remember that place so well. It had a garden, she had fruit trees. She had walnut trees and we would go there on vacation. My grandmother lived there alone for many years. I don't know if it was because we had cousins, the Bettinis who lived near there and had the Hotel La Rosa (near the train station). She lived there for many years until she was too ill to stay there. Then she came to San Francisco and lived at 1250 Montgomery with my aunt Imeldi. We had it arranged so that my aunt would provide the housing and care and we would bring her all the meals from our house a half block away on Union Street. Edna and I would take over breakfast, we would take over dinner -- we were always back and forth with a little something for her to eat. My mother felt that my aunt did enough by just having her there.

AUDREY: Well that's extended family; it really is taking care of the elders.

VIRGINIA: Oh yes, we always took care of the elders.

AUDREY: How old were you when you were carrying food over?

VIRGINIA: Started about age ten until she died. We were carrying food over all the time. And then before we did it, my mother and dad did it.

AUDREY: Your grandmother, then, was a very big part of your growing up?

VIRGINIA: When we were little we would see her at vacation time. But later, she was part of our growing up after she was too ill and she sold that property and came here to San Francisco. Then she became part of us and then she died at about ninety-four. Remember Ari?

ANDY: Yes I remember.

VIRGINIA: She got to know you and liked you.

ANDY: There on Montgomery Street. 1250 Montgomery.

VIRGINIA: The Imeldis sold it and it is now a beautiful property.

ANDY: She was a lovely lady.

AUDREY: So the end of her life was better than the early part which must have been terrible.

VIRGINIA: It was a nightmare for them. When we went to Italy we saw the children of her friends who tell us they know the story of how he left her and she had to raise those kids and she had to beg for the food... and it was terrible, it was terrible. That's the reason I don't want to get into this.

AUDREY: I understand. I have heard similar stories from other narrators.

VIRGINIA: She was taken care of at the end. Because no one let her down. They were all there for her.

AUDREY: And I can understand why they didn't want so much to talk about the old country.

VIRGINIA: Exactly. My father as well. He never said one word about his country, about his family. He never told us anything. It was like he just appeared here in San Francisco as our father and that's all we knew about him.

AUDREY: So his brothers didn't come with him.

VIRGINIA: We never heard... his brothers didn't come; we never heard anything about his brothers. My mother never brought it up. I don't think they came here with him because there was never a word said about it.

AUDREY: So he had no family here at all.

VIRGINIA: He had these two brothers but they must have stayed in South America.

ANDY: And he was a loner all the way through.

VIRGINIA: Yes. That's the reason most of the visiting we did was always without him; he never wanted to come. Remember when I told you we would

go out, we went out to the Ocean Beach area to visit friends. He would not come. He would only come to Caranzi's on Alta Street, but not any other place.

AUDREY: And he liked the opera?

VIRGINIA: Well he would come from time to time, but not as much as we would have liked him to. No. He'd come only from time to time.

ANDY: He was quite the opposite of my dad who kept his contact with Italy. Very close. And he knew all of his family. We still have survivors. I have living cousins in Italy that we've seen throughout the years.

VIRGINIA: We do not know what went on in my father's youth to have left Italy at that age and to have never spoken about it again? What did he suffer, because it all goes back to your childhood. What did this boy suffer is what I have often wondered. He must have suffered a great deal.

ANDY: Or it could have been his character because he was very, very close-mouthed about everything.

VIRGINIA: Well that could be the reason, Ari. Something really, really took him down because he was a kind and nice person.

AUDREY: You said he was very tender. So whatever it was that he...

VIRGINIA: He couldn't face it. He blocked it out.

AUDREY: Well, he either blocked it out or he transformed it into something beautiful.

VIRGINIA: Yes he did. However he did that. And he must have worked very hard. He worked hard. He was a good man. A really good, good man.

AUDREY: You know, maybe that's what all this alone time was. Maybe he was trying to come to terms with his past.

VIRGINIA: I'm sure. We were the only thing in his life.

ANDY: He was not interested in sports or conversation or literature or newspapers. All it was, was his work and the family.

VIRGINIA: Yes, that's all. And I think he brought us so much into his life because he didn't have it with his own family. That could be. My sister went back to Italy, maybe 25 years ago. I said to my sister, "Edna when you go back there, why don't you look up the family, see if you find anything about Papa - Papa's family." And she did, she found where he lived. She had been staying up in my mother's area which is north of Milano near the French border and looked them up. And then she left there and found my father's family in Prio, Trento. She found them and she said it was the apple center of Italy. That's where they grew the most wonderful apples. And there were only cousins. They did remember vaguely that there were three brothers that left for somewhere, but none of them had ever heard from them again. They didn't even know where they went. Now isn't that strange?

ANDY: Well they even messed up the name. Remember there was a mix

up on the name? On the immigration papers -- they must have asked him his name, Caliri and -

VIRGINIA: No he couldn't spell. There's a city in the south of Italy called Cagliari. He arrives at the port and they ask him his name and he can't spell. He could only sign his name. I don't remember him ever writing, Ari. So because he couldn't write and he said Caliri, the Italians at the head of this immigration station probably thought it was Cagliari and that's what went into his immigration papers. We then found out, when my sister went to Italy to see about the family, that it was a very simple name; no G as in Cagliari, just Caliri. We went through school being called Cagliari. It was Caliri. Such a simple name. We struggled through with that G all our lives [laughs]. So it's a matter of spelling. He couldn't spell and the immigration folks decided, oh, Cagliari.

AUDREY: And your mom, could she read?

VIRGINIA: My mother could write in Italian.

AUDREY: And did she read the Italian newspaper?

VIRGINIA: Yes, she could read - she could read English too.

AUDREY: So she must have helped him with the books or the business.

VIRGINIA: No. They didn't have books; it was all a handshake. They didn't have books; they bought property on a handshake.

ANDY: With his maintenance company of 3 or 4, he paid his men in gold coins.

VIRGINIA: Yes, they never took receipts or anything. It was not necessary. They were very honest people.

AUDREY: Did you have any sense that because your father came from one part of Italy and your mom came from a different part of Italy, was there any sense that...

VIRGINIA: They wouldn't agree? Well no, I'll tell you why not, because they were both from the north. Now had they been one from the north and one from Naples or Sicily, there would have been war all the time. Because the northerners and southerners could not tolerate each other.

AUDREY: Here on the Hill, as you were growing up, were there Italians from several different parts of Italy? I heard there were a lot of Lucchesi.

VIRGINIA: Yes. Well, there weren't so many Italians on the Hill. They were Irish and they were Mexican.

ANDY: Well, originally they were Irish.

VIRGINIA: Originally Irish, yes.

AUDREY: And that was when you lived here, when you were a little girl?

VIRGINIA: Sure. They were McInerny. They were O'Leary. They were Irish.

AUDREY: So you had Irish friends and Mexican.

VIRGINIA: Well, they were older, the Irish were older; they weren't my age.

ANDY: Mexicans didn't last long.

VIRGINIA: We wouldn't associate with the Mexicans.

ANDY: Then they moved off the Hill.

VIRGINIA: Lots of prejudice in those days.

ANDY: They moved off the Hill. They went over to Broadway and Jones, and settled near the Guadalupe Church. [Note: That section of San Francisco was known as the Colonia, inhabited by Mexicans, Portuguese, Basques, and Spanish.]

AUDREY: And I heard that quite a few Germans had settled here on the Hill.

VIRGINIA: They were here. The Germans must have been before the Irish.

ANDY: Before the Irish.

AUDREY: And then the Irish?

VIRGINIA: And Mexicans.

AUDREY: So that by the time your family came it was probably about the time the Irish and Mexicans were leaving as the Italians were coming in.

ANDY: It was 90 percent Italian by that time.

VIRGINIA: Up here wasn't Italian too much, was it?

ANDY: Oh yes, when you were born they were all Italian, all of Union Street.

VIRGINIA: Yes, I guess you're right.

AUDREY: And I guess my question is, were they northern Italians, were they southern Italians?

ANDY: A lot of Genovese. And most of them were tradespeople and had the stores.

VIRGINIA: And Toscani. From Tuscany. My family liked the Tuscans.

ANDY: All the stores in North Beach were Italian. The Salami manufacturer.

VIRGINIA: But they were northern, Ari. The stores were northern. They were all Tuscan and north.

ANDY: The shoemakers.

VIRGINIA: They were all Italian.

ANDY: And the vegetable markets and Rossi's market.

AUDREY: So the Calabresi and the Siciliani were the fishermen?

ANDY: The fishermen. Mostly Napolitani. And Siciliani.

VIRGINIA: And the northerners always thought they were more educated than the fishermen. And I guess the southerners, the Sicilians hated the northerners because they thought they were snobbish. You know there was always some sort of thing going on. North and south.

AUDREY: Were you conscious of that as you were growing up?

VIRGINIA: No, we were only conscious of the fact that the Italians were looked down upon. They really were.

ANDY: Politically, yes.

VIRGINIA: Oh of course, you almost hated to say you were Italian. I remember that quite clearly.

AUDREY: Really? When? In school?

VIRGINIA: In school.

ANDY: The fishermen, the scavengers and the trades and things like

that. And City Hall was so Irish and we didn't stand a chance of ever getting in public office at all. Even when I was admitted [to the California Bar] as late as 1931.

AUDREY: But you do remember your mom kind of being derisive in talking about the Sicilians?

VIRGINIA: Oh absolutely, oh absolutely. People from below Tuscany were not for my mother. And she didn't even like their cooking. They used all this tomato and a lot of green pepper. I mean the north is just butter and milk and rice and polenta, you know, and in southern Italy they're putting all this stuff together. They even put raisins in pasta [laughs].

ANDY: We still don't like Sicilian cooking.

AUDREY: Well, it's what you get used to and what you're brought up on.

VIRGINIA: That's true. But oh, they had their prejudices. There was prejudice against Italians here. And the Italians had their own prejudices too .

AUDREY: Yes. It's interesting that the larger prejudice was against the Italians as a group and then within that, there we . . .

VIRGINIA: . . . within that their own prejudices, absolutely.

AUDREY: Virginia, I'd just like to follow up with some things you mentioned earlier. You said that your father had a janitorial service for the office buildings downtown. Did the company have a name?

VIRGINIA: No, it didn't. It was my father and he had about three partners, three people working with him. But it seemed he was the head of it. You know, when you're young, you don't pay too much attention to that. But it seemed like these fellows were workers for him and he was paying out the salary, so I just assumed he was the head of the company. In other words, you didn't have to have all of these regulations that you have now. You just decided to do something, you did it, and got people to work for you when you were a business. I think that's about how it worked.

AUDREY: Didn't have to form a subchapter S corporation [laughs]?

VIRGINIA: No [laughs]. Or fill in forms.

AUDREY: At one point you mentioned that your mother spoke a dialect and that when you went back to Italy, they were so amazed that you could speak the dialect. But when you refer to the "mother tongue", by that do you mean the Italian?

VIRGINIA: The educated Italian.

AUDREY: OK. I also wanted to talk some more about the cobblestones. I keep thinking about your having mentioned that you could hear the horses on the cobblestones.

VIRGINIA: The horses' hooves falling back on the cobblestones. Sometimes they were slippery with the rain and you would just hear clack. Just falling back on them. And then grasping others and then falling back, that kind of a heavy clacking sound. The hooves clacking on stone. They were rounded

cobblestones. So you could see how a horse could easily slip off them. And then the horse would have heavy loads of coal -- that's what they were delivering a lot by horse.

AUDREY: Such a steep hill! Do you remember any accidents with the horses?

VIRGINIA: No I don't.

AUDREY: What do you remember about the street lamp lighting?

VIRGINIA: Well, they would come up in the evening, whenever it was sundown, or before sundown, and they would light the lamps. They were little gas lamps. They would be on all night and they'd come up in the morning just before sunrise to turn them off. They would snuff them off with a little cap. They used a long pole.

AUDREY: And did they come on a bike?

VIRGINIA: It seemed to me they walked, they just walked like postal carriers do.

AUDREY: You mentioned you had seen this property, where you're living now, when you were just a little girl on your way to school.

VIRGINIA: When I was going to Garfield School -- about six years old. I don't remember when we started school there, if it was less than five years of age or what. Well let's say I was six years old and I would go to school by walking



San Francisco History Center
San Francisco Public Library

Montgomery and Union Streets, 1927
Looking South

up Montgomery from Union Street. It was a very rocky sort of a road. It wasn't even really a road -- it was all dirt. And then I'd arrive here at the corner of Filbert and Montgomery to rickety wooden steps that would go up Filbert to the top of the hill here and then I would go down the steps on the other side of the hill to Kearny Street. And there to the right was our school. As I would pass by this property, 300 Filbert, what I really remember was this beautiful scent of honeysuckle. I mean it was just so inspiring and I would look over and think, oh that lady must be so rich, you know [laughs]. I was never inside her house, but it had these wonderful balconies with columns holding up the balconies. And I never did see the lady but I just always admired the property because there were so many flowers she had planted, you know. It was so inspiring, coming from Union Street where there wasn't even a tree in those days. It was just all concrete -- well, not concrete but stones and dirt. But I was just inspired by her and I remembered this place, all my life.

AUDREY: So let's see, where we are sitting right now, in this house, this was vacant land which adjoined her home?

VIRGINIA: Practically raw land because it had deteriorated a lot. She loved balconies and she loved columns. Can you imagine the view from her balconies! I'm sure there must have been a stairway coming down in this area.

AUDREY: And the main part of her house then was what is now your neighbor's house at 302?

VIRGINIA: Yes. It must have been the main part of her house, yes.

AUDREY: So she basically had a double lot?

VIRGINIA: Oh yes. It goes clear up past this house. She had a beautiful lot. But you see she would not sell anything but half of it. You know, when you live on this Hill, you get so attached to your place that no one's going to get you off until the day you die. I think that's the way we feel about it too.

AUDREY: Sure. And you said she was a German lady and her name was Weisgerber?

VIRGINIA: Yes. I didn't know her first name. Well of course as a child you would never call an older person by their first name anyway, even if I knew it.

AUDREY: Did you ever, as a child, did you ever see her?

VIRGINIA: Not before I grew up and I talked about this property.

AUDREY: Is any of the original honeysuckle still here?

VIRGINIA: Yes. It is. It's out there. It has to be cut off every now and then. When the evening is really still, you know, you smell this beautiful honeysuckle coming across. Even now.

AUDREY: So it brings memories back of when you were just a tiny little girl.

VIRGINIA: Yes it does. Always a kid, I guess.

AUDREY: Maybe that's the secret of your youth and joy and energy.

VIRGINIA: Let's see, when I came up to see her, it was after we were married, we were married in 1937, so I started coming up to see her after that, because we were married when we started talking about the property.

AUDREY: Where did you and Andy live when you were first married?

VIRGINIA: When we first married, we found a little place on Hyde between Union and Green. And it was a simple little apartment, but we have a lot of happy memories of it. And then after that, we moved to another apartment at the corner of Powell and Union and there's where I started doing some of my Italian cooking. And a lot of it was really disastrous because I had a mom that wouldn't allow us in the kitchen. She was a great cook but she would not allow us in the kitchen. She wanted everything just perfectly beautiful and clean and she was afraid we'd mess it up. So when I got married I knew nothing about cooking.

AUDREY: So she didn't feel that she needed to teach her daughters how to cook?

VIRGINIA: No. She did not. No. She just didn't want us around the kitchen. I think mainly it was because she was so perfect in doing what she did. And some people don't need a lot of help, especially if you're just getting in the way. I'm a lot like that. When I'm in the kitchen and everybody's asking, can I help, I really don't want any help [laughs].

AUDREY: When did you start to improve your cooking?

VIRGINIA: Well, I started at our little apartment where, I remember one night, I cooked a chicken with sage and not knowing how much sage to put in it, it was really, really too much. We had invited Andy's brother and his wife to dinner and they sort of all did "ick" [laughs]. So I vowed that I would buy cookbooks and I would learn to cook. And another thing, we brides always try to match your husband's mother's cooking. She was a fabulous cook, and I thought, I'm not going to be embarrassed again, so I started buying books and more books. I never did take cooking lessons but I learned from being persistent. I decided it was important, and it was, because Andy loves food. Even to this day, at his age, he loves these Italian dinners, just loves them.

AUDREY: Getting back to this property, was it a few years after you were married when you started thinking about this piece of property?

VIRGINIA: Well it happened this way: When we were children milk was delivered to the door, bread was delivered to the door. And we had this great milkman whom we liked. I mentioned earlier that my dad at one point sold our 323 Union Street property here on the Hill and bought a large piece of property on Union between Powell and Mason. It was a house that had three flats in the front of the building and two in the back. We moved off the Hill because it probably was a good deal in those days. I don't remember any of the details. I met him [the milkman] one day and I said, "You know, I really miss the Hill." He was not retired yet, he was still working. And he said, "Well, you know I heard that Mrs. Weisgerber (who owned this property here on the corner of Montgomery and Filbert) has to sell her property. She's quite old and the property is deteriorating. Why don't you go up and talk to

her?" And that's where it all started. I talked with her for at least a year and a half before she was convinced!

AUDREY: Was the property then subdivided and you got this portion?

VIRGINIA: We got this portion, yes. She wanted to continue to live in her house so this was all she would sell. She had a daughter who came in and talked about her future and that meant that the mother had to stay there.

AUDREY: And how long was it before you began to build this house?

VIRGINIA: Oh it was almost immediately. Andy was happy just to have the property and to remodel it later, but I was not. I wanted things to move, and I got a group of our friends in and we talked about it and I said, you know what we should do? We should get all of this rock out of here, which is where the apartment below is now. They would come over on Sundays, and we would start digging. We dug to a point where it was impossible to move and that's when Andy had to call in an architect [laughs]. So I think I planned it that way. I knew we couldn't build a building, but I knew that he'd have to do something about letting us go ahead [laughs]. We moved in here in 1940. We've been here more than 60 years.

AUDREY: And your son was born here?

VIRGINIA: No. When Andy went off to the service, he was stationed in Chattanooga, Tennessee. First I joined him at Fort Reilly, Kansas, after his basic training. Then we drove to Chattanooga, Tennessee. We lived there because he was at Fort Oglethorpe doing some further studies. And I got an

apartment close by so that he would come by on weekends to be with me. And then he was transferred at that point to Florence, Arizona and so I went to Florence, Arizona. We got a little house in the desert -- very, very hot out in that desert. You can imagine these little houses with no trees out in the desert. There was no room at the hotel in town and so you had to find something else. And there's where Terry was born. He was born at a prisoner of war camp, Florence, Arizona, where Andy was in charge of Italian prisoners of war. That's what Terry's birth certificate reads -- prisoner of war camp. So immediately one would think his mom must have been in prison.

AUDREY: There were Italian prisoners of war in Arizona?

VIRGINIA: Italian. Because Andy spoke Italian and communicated with them very well. That's something that you should get through Andy's interview. I can take you to this point but he could really make it quite interesting.

AUDREY: Okay I'll make a note of that.

VIRGINIA: So Terry was born at Florence, Arizona in a prisoner of war camp.

AUDREY: Was this house empty during that time?

VIRGINIA: No we rented it. This was a place where you had to black out your windows at night during the war years. We rented this place to a lieutenant commander in the Navy. The downstairs unit, a studio, was rented to a lawyer.

AUDREY: Could we go back for a minute and pick up another detail? You spoke about your mom making the ravioli for Christmas dinner. And you spoke about what Americans would call sauce, but you called gravy.

VIRGINIA: We always called it gravy.

AUDREY: What did your mom use to make the gravy?

VIRGINIA: Well my mother would make what they call now a Bolognese gravy. Which is one that is with meat. Browned meat or they would sometimes buy a chunk of chuck. The Italians were very saving -- they would cook the chuck with all the other ingredients. That would be a part of their meal, then they would eat the meat at another dinner, maybe the next day. But she many times made it with ground meat in the usual Italian way, with the garlic and onion. I do it now. It's Bolognese gravy. Gravy or sauce, whatever. But you see the northern Italians, they were not much for tomato sauces for pastas. It was an Italian thing and you'd have it once in a while, but we didn't eat it like the southerners did or like maybe Tuscans did. My mother was more for the risotto alla Milanese. Lots of rices and risottos and polenta. That was northern. And the polenta sometimes was just with cheese. Now we doctor it up with sauces and so forth. Northern Italian was mostly with cheese, you know, slabs of melting cheese. Some think the garlic thing is Italian. It isn't at all. When Italians use garlic, they'll put it into an oil while it's heating. Then when it gets the aroma, they take it out. Now these people [who were visiting] from Florence were delighted because they saw me doing it that way and they said, "Well you know Americans think we eat a lot of chopped up garlic in everything, and instead we just don't like it."



Tintype, c.1905
Virginia's mom – lower right

That's something that was started here in America, I think -- all that chopped up garlic.

AUDREY: You were born in 1913, just seven years after the earthquake and fire of 1906. Your first memories would probably have been in 1917 or 1918. Do you remember folks talking or reminiscing about the earthquake and fire at that time -- which would have been about twelve years after the event?

VIRGINIA: No. It was over and the only thing I know about the earthquake is what little they told us... that they lived over on Vallejo Street and they had this huge shaking . . . for some unknown reason my dad decided to save a bureau [laughs]. You know how you will go out with the wrong thing in a crisis? And I don't know where that bureau wound up. But I know that my family went to Santa Rosa after the quake where my grandmother had a house at that time. They were lucky they were able to get there by ferry boat and train. That's how they got up there. But no one ever talked about whether they went back to that house [on Vallejo], because I don't think it was destroyed. It was shaken here on the Hill, but I don't think that house was destroyed, although there was nothing more said. It's too bad that we didn't ask enough questions. It's really sad that I don't know more about their thoughts.

AUDREY: Well I wondered if they expressed any anxiety that another quake might happen, or that sort of thing.

VIRGINIA: No they didn't. No we just sat back and thought, that's a once-in-a-lifetime thing.

AUDREY: I was reading in David Myrick's book that the building that Speedy's is in was built in 1915 which was just a couple of years after you were born.

VIRGINIA: Yes. Our house was right next door to it. On Union. I was born in the house at 319 Union Street by midwife.

AUDREY: As far as you know, did your dad actually build it or did he buy it from the builder?

VIRGINIA: He bought it.

AUDREY: I wanted to ask you more about going to the opera. Do you remember where, in what building, it was held?

VIRGINIA: I thought we went to the Civic Auditorium. Was it the Civic Auditorium during the . . . what year would it be? I was eight or nine, so it would be 1921 or 1922.

AUDREY: I guess that was my question. Our present Opera House wasn't built until 1932, so if you went in 1921 or 1922, it must have been elsewhere.

VIRGINIA: Yes, I think it was the Civic Auditorium.

[Note: According to the reference librarian at the San Francisco Performing Arts Library the San Francisco Opera performed at the Civic Auditorium

(built around 1915) on Grove Street before the construction of its present home on Van Ness Avenue.]

AUDREY: Do you remember where you sat?

VIRGINIA: Well we were not in the dress circle. We were in the orchestra. That I remember. I really do remember that. Because we were very close to the stage.

AUDREY: Did you have a favorite dress or coat that you wore to the opera?

VIRGINIA: We were not that well dressed, but I guess we were always starched, I know that! My mother would put these beautiful starched outfits on us, because she did beautiful embroidery and her ironing was absolutely beautiful. She would know exactly how much starch to put on these dresses and when we showed up we looked just like little angels. So I really don't know what we wore to the opera. I don't. I know that later on when I was taking piano lessons [from Mrs. Suppachich], and my sister took violin lessons from her husband, that Mrs. Suppachich did have her students perform. Recitals. I'm sure we were starched for those! And I remember that I was not nervous, but Edna was. My sister was terribly nervous and it was such a big deal to be on the stage, you know. That I remember very well.

AUDREY: What do you remember about Meisel's Grocery on the northeast corner of Union and Montgomery?

VIRGINIA: Yes. Meisel's was there before Spediacci. [Note: Although the

Spediacci family moved to their flat at 301 Union Street in 1915, they did not take over the operation of the grocery store in that building until 1923. Herman Meisel opened his store on the opposite corner in 1881.] We would go to Meisel's. I don't remember doing any shopping. Regular shopping was done by my dad mostly down the hill. And then when Spediacci came along we would shop a little in Spediacci's. But mostly down at the markets at the foot of the Hill, the Italian markets. But Meisel's was mostly, I think, for sweets.

AUDREY: To change the venue a bit, you spoke of the "Compound" here on the Hill. I'm a little confused about exactly where it was.

VIRGINIA: If you go from here, Filbert and upper Montgomery, towards Julius Castle. Across from Julius Castle on the corner - that is the southwest corner of Greenwich and Montgomery -- all that property up the steps was the Compound. They had all little cottages in there.

[Note: According to David Myrick, "There have been several compounds on Telegraph Hill; each has its own story and its own loyal supporters who refer to their place as *The Compound*." Given the location Virginia is describing, we can assume it is the one that was known as the Lafler Compound. Myrick writes: "Harry Lafler, an artist and newspaperman . . . built five cottages on this land around 1920."]

Now across the street from us -- there on lower Montgomery -- you have these large apartment houses. Before they were all little cottages. Writers and ceramic artists and painters and many artists living on the Hill. Mostly writers. We had an absolutely unobstructed view.

AUDREY: And that was what it was like when you built this house?

VIRGINIA: Yes, exactly. There was nothing down there except the little cottages.

AUDREY: Did you get to know those folks? Do you remember any of their names?

VIRGINIA: Yes, we had built this house and we got to meet a lot of those people. We were all a young group together. Let's see, I was 25 when I was married. We had parties. We would have these fabulous parties where we'd go from house to house -- all through the Compound. The hostess would serve the drinks and the food and then that was fine for two or three hours and then we would go to somebody else's little cottage down there and do the same thing. The Rafters . . . you remember the Rafters, Ari?

ANDY: Oh Yes, Bill Rafter.

VIRGINIA: Who was the writer who lived in the Compound? It's a very well known name that I can't think of right now. I'd love to remember this fellow. He was a writer and I think his son was a writer, too. They had these little houses in the Compound and we got to know everyone. We had a wonderful group here. I mean we were even sort of wild, I think really [laughs].

[Note: It would seem that the Anderlinis and their neighbors were continuing a tradition that began many years earlier at the Compound. According to the article "The King of Telegraph Hill" published in the Summer 2004 issue of

The Argonaut, Henry Lafler “ . . . built the Lafler Compound on upper Montgomery Street, where he lived in the nineteen-teens and twenties, hosted famous parties for artists and intellectuals, and became known as the King (or Czar) of Telegraph Hill.”]

AUDREY: When you were enjoying your neighbors and the wonderful parties, was this house complete at that point?

VIRGINIA: This house was complete when the war started. It was before that, between 1937 and 1940, that we had all these wonderful times. Very interesting people.

AUDREY: And then after the war, did that all change?

VIRGINIA: Yes, after the war, people started moving out of town and the properties were being sold to build these buildings on lower Montgomery and the whole picture changed. The whole atmosphere changed. They were such interesting people, fun-loving people. Yes really quite nice. Lots of them are dead. I don't know how we're still hanging around [laughs]. We're still here. But a lot of them are just gone.

AUDREY: I remember reading that there was tremendous resistance to building these larger apartments.

VIRGINIA: There was but you see . . . the huge contractors got together and bought the property. That's too bad because it was quite beautiful. Our clear view of the Bay and the East Bay is now much less than it was.

AUDREY: Is there anything else you would like to say that I haven't asked about?

VIRGINIA: Well, I talked to you about this restaurant when Rebman had the restaurant here?. I think I talked to you about that.

AUDREY: Tell me about that.

VIRGINIA: Well, Rebman had The Shadows restaurant, directly across the walk from us [southwest corner of Montgomery and Filbert]. He was here before we were, before we built this house. There was a fire in the restaurant and the residents here on the Hill thought that he should not be allowed to rebuild because the parking was terrible. We thought that was very selfish. This man was here before any of those tenants and before us. Their excuse was that it was noisy. And we were saying, how could it be noisy for them when they lived a distance away up the hill? We're right across the walk and we never heard any noise. It was a very nicely run restaurant. It was a family restaurant. It was a German restaurant and people would take children there for dinner. As we saw it there was nothing wrong with it. So we went to bat for him and helped him rebuild.

ANDY: Since the restaurant was in the midst of a residential neighborhood, it was operating under a Conditional Use Permit. Some of the neighbors opposed rebuilding the restaurant on the grounds that it was more than 50 percent destroyed [by the fire] and had therefore lost its Conditional Use Permit. The objections were insubstantial and selfish. A hearing was held by the City Board and it ruled that fire damage was less than 50 percent and that the objections to restoring the restaurant were

not warranted.

VIRGINIA: And Rebman was able to rebuild. I think it happened again one time after that when Rebman sold it to Pollock. Pollock had to go through the same thing -- neighbors wanting to shut the restaurant, so Andy went to bat for him too. We don't see that it's bad, we think it's a good restaurant. [Currently named dalla Torre.] I mean I like it because there's a lot of activity up here at night. You don't have these dark nights like when they were closed for a while. It was sort of eerie up here. You know, there's not a lot of light. We were hearing of people being robbed. We were hearing of somebody being raped on lower Filbert. We just feel good about all this action going on now that the restaurant is open again.

[Note: dalla Torre subsequently closed after this interview took place. As of March 2004, the restaurant is listed for sale.]

AUDREY: So I'm just trying to put this in a time line. The first time when the Shadows burned and Rebman owned it, when was that?

VIRGINIA: Ari - now here, he's the guy that knows. When Rebman's Restaurant burned, and you went to court and helped them decide that it was okay for him to rebuild... when was that more or less?

ANDY: Well, I came back from the service in 1946, it must have been about '49 or '50.

AUDREY: And has Julius Castle [on the corner of Montgomery and Greenwich] been here all this time?

VIRGINIA: Oh, they were way before we were. Oh yes. And it looks exactly the same as it did all those years ago.

AUDREY: Really. Did you ever go there as a young family?

VIRGINIA: No. No, we didn't. It was like a hideaway.

ANDY: Yes and then it's a formal restaurant in a sense. European, four or five courses.

VIRGINIA: We weren't eating in restaurants in those days.

ANDY: We ate catch-as-catch can. We didn't go out to dinner together. We entertained . . . mostly drinking parties. And I had the first TV here on the Hill, and we watched the big game, we'd start Friday night to celebrate.

VIRGINIA: Yes. We met someone the other day and they said they'll always remember how the Anderlinis had the first TV and they would all crowd in here to watch games.

ANDY: We'd pull up the rug and dance.

VIRGINIA: Oh yes, we had such great parties!

ANDY: Real bohemians at that time.

VIRGINIA: Kind of. And of course Andy was always a bohemian.

ANDY: Oh no, I'm staid.

VIRGINIA: He was kind of bohemian.

ANDY: I was a staid Mormon.

VIRGINIA: No, he wasn't. He was sort of a free spirit. But I calmed him down. That's what I did.

ANDY: We had a character in North Beach, Izzy Gomez. He had some kind of a bistro or speakeasy, some operation. He had a Mexican wide-brimmed hat. A sombrero. So I kind of liked him and I adopted him. I didn't have the super-lawyer image at all.

VIRGINIA: No, Andy was the type of fellow that did not like roots, you know. He was carefree and it was very difficult for him to get used to buying this place, but I was so forceful about it that he finally let go and it happened. And I'm so happy that it did. Otherwise he would have been perfectly happy doing his law work and doing a little traveling, you know, a nice calm life -- no possessions.

ANDY: Oh yes, no permanent roots.

VIRGINIA: Of course he married the wrong girl. You see, this girl liked possessions.

AUDREY: Well maybe he married the right girl for him because I know he's



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Virginia and Andy in their garden
October 2000

enjoying being here now.

ANDY: Well we always had a lot of fun together.

VIRGINIA: Oh yes.

[END OF VIRGINIA'S INTERVIEW]

PART TWO - INTERVIEW WITH ELIOS (ANDY) ANDERLINI

AUDREY: This is Part Two of my interview with the Anderlinis focusing now on Elios, known to everyone as “Andy”. Andy, you said that you were born in 1908, so that makes you . . .

ANDY: Well in November it'll be 92. And we're not too far from November.

AUDREY: Well, you are an extremely vigorous 92! I see you walking down Telegraph Hill. Your mind is sharp. You tend this enormous rose garden . . .

ANDY: And I'm captain of the street cleaners. We do the street sweep! [Laughter -- Andy was wearing a Great Sweep sweatshirt.]

AUDREY: There is so much to talk with you about. I think I'm going to try to go chronologically, but it doesn't matter if we get off on a tangent. I'll come around again; I'll bring you back if you let me.

ANDY: Well that's the way my mind runs anyhow.

AUDREY: You told me earlier that you were born in Fontenac, Kansas of Italian immigrants who came from the Umbria region of Italy, from the city of Perugia, is that correct?

ANDY: The region is Umbria and the capital is Perugia. But they were closer to Assisi. The name of the town was Gualdo Tadino. It's a little north

of the city of Perugia.

AUDREY: Have you been there?

ANDY: Yes. Several times. We still have relatives there -- cousins.

AUDREY: Were your folks married in Italy?

ANDY: No. They married here. My mother emigrated with her sister and then my parents met in Kansas.

AUDREY: How could two Italian people from the same tiny little village, not having met before, meet in Kansas? How does the universe work that way?

ANDY: [Laughs] Well, the immigrants came over, they started in the Pennsylvania coal mines and then went to Colorado and then Utah and then shortly after that, to Kansas. Fontenac, Kansas is a suburb of Pittsburgh, Kansas, which is named after Pittsburgh, Pennsylvania because they had a vein of coal that was near the surface and they would mine it with steam shovels. My dad and other immigrants -- you see one called for the others from Italy and said, "Oh we have a job here, we have this, that and the other," so in no time at all there were about 20 families from that neighborhood in Italy that got together at this mine. They formed a cooperative association, bought a steam shovel and went into the coal mining business in Kansas.

AUDREY: But before they formed the co-op in Kansas, many had come over to work in the mines in Pennsylvania?

ANDY: Yes. But in Pennsylvania, Colorado and Utah there were deep bed mines.

AUDREY: And did they come to work in the mines because they had been miners in Italy?

ANDY: No. No. No. No. No. because there was no other employment! They came from Italy because there were no other opportunities. You see, Europe at that time, or still is, I guess, to some extent -- the males inherit the property. The females do not inherit property. When they marry, the females get a dowry and they're off. They're not in the line of inheritance. But the males inherit. Well, the original landholdings, these were all agriculture, they were peasant farmers in a sense. And as the men inherited through the generations, each got down to maybe half an acre apiece. And it wasn't very fertile soil so there was no future there. The first son would have a preference. If there were any trade in the guild system, the first son would get the trade. The others would have to divide up a little plot of land.

With every generation, the available land became smaller and smaller and smaller. In my father's case, it practically vanished. The ownership of land wasn't enough for the three sons. My dad studied for the ministry and he was quite serious. He studied Latin and Greek and he was a favorite of the priest. But then some shenanigans went on that completely disillusioned my father.

AUDREY: You mean in the church, when he was in Italy, a lot of corruption in the church?

ANDY: Yes, moral corruption. Teaming up with the housewife or the housekeeper and stuff like that. And it shocked him so much that he quit. And at that time they had military conscription. At age 18 they had to serve for three years in the Army. So he gave up the church business and he didn't want to go into the military. Other young men had emigrated, were in Pennsylvania, and said, "Well, you can come over and work in Pennsylvania."

AUDREY: Approximately what year are we talking about?

ANDY: We're talking 1890, 1895. I think my dad emigrated before 1900 because I was born in 1908. My brother was born 1907; my sister 1905. He'd been here two or three years before my sister was born so I think it was about the end of the 1890s, something like that.

AUDREY: Well that was one of the big waves of Italian immigration at that time.

ANDY: Right, Ellis Island. And they would pool their money together for passage. Steerage, of course. It was 50 dollars at that time for steerage. They borrowed money from those who had jobs and had already preceded in the immigration wave. As soon as they had some money they'd send for the *paesani* [an Italian word referring to people who come from the same village]. So when dad got over in America, he already knew Greek and Latin, he was very scholarly. He also picked up English in a hurry because he was of a studious nature. But Pennsylvania organized a miners' union, United Mine Workers of America. They formed this union in Pennsylvania for the coal miners. It was very successful. But then the company started laying off

people in retaliation for the raises that the union had created. The last ones in were the first ones out. There were some mines in Utah. So my dad went to Utah. In the Utah situation, they had the coal mines, deep bed mines, but no union. So the union organizers went to Utah. The wages were so low, they'd get a dollar a day and they had to live in company houses.

AUDREY: How sad. You're talking about your father who was very educated, who gave his three children Greek names because of his ideals and his education, and here he is working in a deep pit coal mine. It's just chilling.

VIRGINIA: What they did for their families and to survive!

AUDREY: And what effect that must have had on their lives!

ANDY: If the company found out there was union activity, they'd kick them out of the company houses. They were charging 25 cents a day for the rent and they had to buy their food at the company store. And in the depths of the winter, they were just ousted. My father supported the union. And he was very literate so the members looked up to him to be the leader. Then he found an opportunity in Colorado. Repeated. One year. Same damn thing. The year he got in, he got fired. And then they heard about this vein of strip mining that could be done with a steam shovel. They got together about 20 families and from then on, my father never worked in the mines anymore. He was a weight boss upstairs.

AUDREY: When you say "weight" what does that mean?

ANDY: The coal is weighed. Everybody trusted him, because they would

get paid by coal production. He was always the front man between the owners and the workers. In this case they were a cooperative. As soon as they got the thing organized, they put up a company store. These immigrants -- 20-odd families in Kansas. So dad ran the store. And he did operas and plays and things like that. Amateur plays, amateur theater stuff.

AUDREY: Do you remember them?

ANDY: No, I was too young. We were only there about three or four years in Fontenac, where I was born. Then we moved to another place in Kansas, about 40 miles a way.

AUDREY: So you know about the operas and plays because of family stories?

ANDY: Oh yes, stories of the family.

AUDREY: It seems your dad tried to bring culture and education to wherever he was.

ANDY: Yes. And great for education. We couldn't afford too much of that because my brother and sister had to go to work early. My sister worked in the store. She didn't go to high school. My brother had two years of high school and then they had to move. Then he went to Kansas City with some *paesani*, and then he worked with a national clothing company or something like that.

AUDREY: Your mother, then, was a daughter of one of these twenty families and that's how she and your dad met? In the cooperative?

ANDY: That's right.

AUDREY: Was she a good bit younger than your father, do you know?

ANDY: All we know is that she was born on New Year's Eve, but I don't know what year.

VIRGINIA: She didn't have her papers? She didn't have a passport to get here?

ANDY: Oh yes. She came over with a sister. Passports were easy to obtain. All you needed was the money for passage and to be free of any disease. The only ones they sent back had communicable diseases. She never learned one word of English.

AUDREY: Getting back to your childhood years, why did your folks move from Fontenac?

ANDY: In 1914 the First World War started. Now see there was a big demand for coal. But a lot of people had gone off to the service and production was stymied in Pennsylvania. So there was a market for that Kansas coal even though it was a low grade coal compared to the Pennsylvania anthracite. But these veins of coal would peter out and you'd have to move maybe 20-30 miles away, 70 miles away. They leased the land from the farmers. They would lease a big strip but they'd only use the

surface. They kept moving because the coal kept running out. From Fontenac we moved to a neighboring town 10 miles away -- Franklin. Then when I was in sixth grade, we moved again to a farming community -- Pleasanton, Kansas, which is about 70 miles away. My dad was always in the mining business, but always top side -- managed the store or the accounts and things like that.

AUDREY: And would the whole cooperative move? Everybody would move to the next place together?

ANDY: Yes, then when the war was over in 1918, the ex-farmers, ex-miners came back from the service, and they had to shut down these poor vein coal mines and there was nothing else for them to do. My brother had a job in Kansas, he was about 19 or 20. My sister was working for a poultry farm, candling eggs at that time. And I was going to school. Then in 1923, I was about fifteen, we emigrated to California.

AUDREY: Do you know what the catalyst was? I mean other than the fact that the mines were closing?

ANDY: *Paesani.*

AUDREY: And what kind of work did they find here?

ANDY: Different things, one was running a cable car. We found a home with him on Mason Street, Mason and Union. Yeah a friend of dad's. An ex-coal miner or son of an ex-coal miner, I forget. Oh about a dozen of those from the Kansas coal mines had settled in San Francisco -- the Galassi

family, the Foretti family, Rondelli, Zeke Giacometti. There were plenty of jobs in San Francisco; they worked in cable cars, produce markets, scattered around. Dad was a janitor at that time for W. & J. Sloane furniture people. I entered Galileo High School my junior year.

AUDREY: You mentioned that you lived on Mason and Union when you first came here. Did all the families you just named live in this area?

ANDY: Yeah, they were in North Beach. They were all in North Beach.

VIRGINIA: And mostly all upper Union, too, Ari.

ANDY: Yeah then we moved to Union near Jones.

AUDREY: All during this time did your dad hold onto that ideal of culture and education?

ANDY: Education.

AUDREY: And so at home did he read to you a lot?

ANDY: No. No. He encouraged my scholastic efforts *in school*. As I say my brother and sister were out and working. But he had agreed that at least one would some day go to college. because he valued education so much. As it turns out, I was the dumbest kid in school. I was sent home, the first day in Kansas, I was sent home from school the first day, with a note around my neck: "What is this boy's name?" The teacher asked my name and I didn't know what the hell she was talking about. We spoke Italian. And

[laughs] my dad, he could read, he figured it out, and he gave her the name. Now that was the first day at school and it was a horror parade from then on because I didn't know the alphabet. When my mother died she didn't know one word of English. She never went outside, never shopped, she never went out. She never went to a movie.

VIRGINIA: She couldn't write either, could she?

ANDY: Oh, could not. Couldn't write her name. She had no education in either language. And spoke just the dialect of the community where she was born.

VIRGINIA: And spoke very little. She was a quiet woman.

ANDY: And she was always at home, home, home, home. And she worked so hard and she was kind of sickly; but even so, she worked real hard. And we had full boarders all the time, some of these miners, unmarried miners. She'd cook for half a dozen of them besides her own family. Some of them just for meals; others lived there with us. And I think we made more money boarding these other miners than dad made in the mines. But from the start, my dad knew English, he was very literate. But he had a bad accent [laughs]. His syntax was really atrocious. He would say, "Throw the cow over the fence some hay", you know, or "change me for half a dollar." It's a literal translation. The syntax of the Italian doesn't work here.

AUDREY: But so charming.

ANDY: So charming. And he'd be embarrassed sometimes with his

language. When he'd meet some so-called American folks and I'd introduce him, he'd say, "Glad to meet you anyhow"... [laughs].

But back to Kansas, yeah, I had a horror of school. They had a system there, I don't know if they still have it, they would pass a student automatically -- even the dumbest guy. They wouldn't keep anybody behind. So it just got worse. I just got more and more behind. Absolutely atrocious. And then that brought a fear to me -- I was afraid of being called in class and I hated school. But I had to keep it up because that was my dad's influence. He didn't understand how far behind I was.

AUDREY: Did your older brother or sister help at all?

ANDY: No. They had to help support the family. And my sister just went to grammar school. She didn't go to high school. But I mean to say they didn't bother with my education at school. And now I was in the eighth grade. We had one teacher for all classes, Mrs. Bridget. It was a one-room schoolhouse.

VIRGINIA: How many kids in that school, Ari, in that school house, when you went there?

ANDY: Oh I think about 20. And they would teach all the grades. And she couldn't believe that I'm in the eighth grade. I started at five years, five or six years old, I'm thirteen or fourteen years old. She was astounded that I was in eighth grade, completely illiterate. Oh she was just a beautiful inspired teacher. She was an experienced teacher, but she had just started that year at our school. She was absolutely astounded, amazingly

astounded. So she had me stay after class and questioned me and things like that and I fell in love with her. She was so helpful. [Andy's eyes fill with tears.] She'd give me an hour after school let out, just going through from the alphabet on up. So I finished with grade school, I got to the end of eighth grade that year. I got B's for the first time. I was always C's, D's, E's and F's. And then I went to high school. From then on, and I had my first two years of high school in Kansas, we were still there -- straight A's. I went to Galileo High School as a junior -- straight A's. California Scholarship Society. Went to Cal [University of California at Berkeley] -- straight A's.

AUDREY: Your father must have been so proud of you. Did your mother live long enough to see your success?

ANDY: Yeah, I was already by that time practicing law for a couple of years.

AUDREY: When you moved to California and your father worked for Sloane's as a janitor, did he stay doing that for a long time or did he change jobs?

ANDY: No, he stayed on until he retired.

AUDREY: And if your mom couldn't do the grocery shopping or didn't go out, who managed all that?

ANDY: Dad. And I helped too.

VIRGINIA: But Ari, he was in that bad accident. Was he still working at

Sloane's when he got in that accident? That really sort of finished his life, in a way.

ANDY: He was already retired when he got in that accident. He was crossing the street and was struck by a car -- a hit and run. Bad fracture, I think it was the knee. So he hobbled along and then he went to Italy for a visit -- the old family homestead where his brother was still living. He was very stoic. He wouldn't have any treatment although it was very painful. He wouldn't have any treatment and the next thing you know gangrene had set in and he died. He died in Italy.

AUDREY: You mentioned earlier that after you graduated from Galileo you moved, the family moved to the Potrero neighborhood.

ANDY: Bought a home there.

AUDREY: Was there an Italian section up there?

ANDY: Up there, no.

AUDREY: What made them go up there, do you know?

ANDY: Cheap housing. I think we bought a house there, a bungalow, five, six rooms, for maybe seven thousand dollars, something like that. Nice little bungalows, they were. Stucco fronts...

AUDREY: And before that you had been renting a flat over here in North Beach?



Andy with his mother and sister, 1920s

ANDY: Yes, \$30 a month, \$40 a month.

AUDREY: So let's see, you graduated from high school in '26, so it must have been late '20s when you moved to Potrero? And then you lived at home when you went to college and worked part time?

ANDY: Commuted to Cal. Oh and summer jobs. I had dozens of jobs every summer and even after school. Weinstein's. That was a department store on Grant Avenue near Pacific. There were others. There were a lot of Weinstein's in those days. There was that shoe store, Garavetta Shoe Store.

AUDREY: So in the '20s, then, Pacific and Grant was not Chinatown?

ANDY: No. On the corner of Broadway there was a Wells Fargo Bank, and right across the street there was a curio shop, that might have been Chinese. Then there was this shoe store and a shoe repair shop. Right on Grant Avenue between Broadway and Pacific.

AUDREY: Where was Chinatown, then? Was it all south of Pacific?

ANDY: Grant Avenue from Jackson down, all south of Jackson. And then over the years it moved closer to Broadway. And then crossed over.

AUDREY: At that time Chinatown must have been very, very tiny, when you were growing up?

ANDY: Right.

VIRGINIA: Well, my father had customers -- he was cleaning their shops in Chinatown. I have a bowl that he brought back that they gave him, you know. Little Chinese things. A very beautiful bowl. As a matter of fact, it's right there. There it is. See that beautiful bowl?

AUDREY: Oh, it's beautiful.

VIRGINIA: One of his customers gave it to him. So he was cleaning in Chinatown as well.

ANDY: You know, at that time the Chinese still had the pigtails. Some people used to catch these Chinese. They'd pull their pigtails.

VIRGINIA: Yes, I remember that. And they still had the little feet, you know, the binding. And these little women walking around with that binding. That must have been so painful, just so painful.

AUDREY: Did you have any idea at that time that their feet were tiny because of the binding?

VIRGINIA: Well, I remember being curious about them and asking my mother, yes I do.

AUDREY: Andy, do you remember any stories from high school? Any teachers, any special teachers?

ANDY: An Italian teacher. In high school I wasn't an athlete, but I was a big loudmouthed cheerleader and business manager. And as I say, I entered my junior year and made such a fuss that I was elected class president and athletic manager, and I was on the yearbook committee. I was editor of the yearbook. And I belonged to all the societies: the Italian Club, I was president. In the Chemistry Club, I'd do chemistry experiments on the stage. Every once in a while we'd have some kind of a function and I'd do the magic tricks with colored water and all that sort of stuff.

AUDREY: So you went from being a terrified child in grade school to flowering in high school, and just becoming a star.

VIRGINIA: But he doesn't have any happy childhood memories, that's the sad part of Andy's life. When he talks about his childhood, it's always very sad. His eyes are always sad.

ANDY: [With tears] Kansas was perfectly miserable. Cold. We didn't have warm clothing. The house was not heated. We didn't have running water. My brother and sister worked. Mama did all she could; we had boarders. But I had to draw the water from the well as a child. In the wintertime there was ice. We grew vegetables, we had chickens and rabbits. I had to do all the outside work. We slaughtered our own pigs and made sausages. No playmates. Just work. No fun. Christmas we'd have raw candy. Christmas was raw candy and an orange. We never celebrated any birthdays. We didn't know each other's birthday and life was pretty, pretty sad and pitiful. And my sister had a job candling eggs. So she was exempt [from housework]. I had to help with the dishes and just was a male Cinderella.

VIRGINIA: He doesn't like to even talk about it.

ANDY: No. Dad was very versatile -- he'd help mend our shoes, or he'd resole his shoes.

VIRGINIA: But for all of this they were very loving toward you kids, though.

ANDY: Oh yes, this was just our welfare and they were very loving.

VIRGINIA: This was just circumstance.

ANDY: But we didn't have warm clothing in the wintertime. No sports and no vacation. It was pretty miserable.

VIRGINIA: Yes, but you know, people grow up so well when they've had a background like that.

AUDREY: Yes. But it's almost as if coming to California was in fact for you the Golden State?

ANDY: Yeah it was. Right. Oh my God.

VIRGINIA: Being in heaven.

ANDY: I developed a personality. I was a dog in a manger before that.

AUDREY: So the change was not only the fact that you got better at

school but that when you came here, you had more . . .

VIRGINIA: . . . self esteem.

ANDY: In Kansas we were surrounded by prejudiced people -- the Protestant farmers. They wouldn't even accept our name, Anderlini. We were foreign pigs, papist devils. There were very few Italians around there. And they had blue laws -- no amusements on Sunday. You couldn't buy cigarettes either. No entertainment. We had to go to Sunday School. Three times a day on Sunday! We couldn't even garden on Sunday. There was no Catholic church within a hundred miles. In any case, my dad had become so disillusioned with the Catholic church that he had already left the church completely.

AUDREY: But he did allow you to go to the Protestant church?

ANDY: Well he *had* to because of the pressure there.

AUDREY: What would happen if you didn't show up at church?

ANDY: Those were the scarlet letter days. We were already under suspicion because we were foreigners.

AUDREY: What denomination were they?

ANDY: Everything. They were Lutherans, Methodists, Episcopalians, Baptists. Every Protestant sect imaginable. Pentecost, everything.

AUDREY: So which was the least offensive?

ANDY: The closest one! We'd have to sit through Sunday school. Three times -- morning, afternoon and evening. Tried to join the Boy Scouts and they wouldn't accept us.

AUDREY: So when you came to North Beach, then, there was more of an Italian...

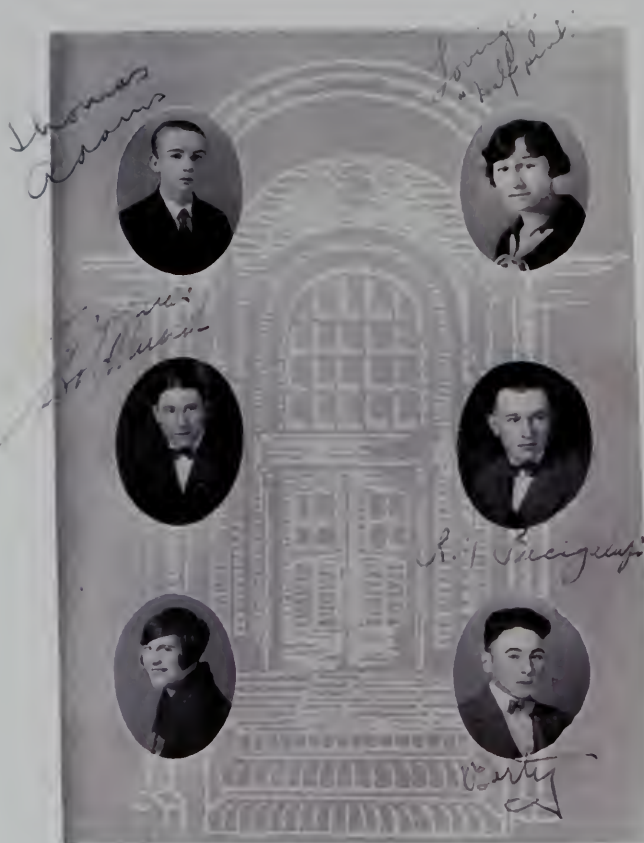
ANDY: Oh, of course, and there were Catholics. I was never baptized into the faith at all. I got indoctrinated into Catholicism with Virginia. Now when we married she wanted a church wedding. Well I've been to church. I don't know when to kneel, when to stand or when to cross my head or knees or legs or whatever the rituals, I don't understand those. [Laughter] And "Hail Mary full of grace", I get sick and tired of hearing that. But Virginia wanted to get married in the church and the priest said, "Well you have to be . . ." What did I have to do?

VIRGINIA: We had to be married in the priest house because we couldn't go before the altar.

ANDY: I was supposed to learn a lot of stuff to become a Catholic. I said, "I'm not going to do that." So we got married in the basement, what I call a basement, in the priest house at Sts. Peter and Paul.

AUDREY: At that time in North Beach, was there a lot of name calling? Like dagos and --

IN



THOMAS ADAMS
ELIO ANDERLINI
JOSEPHINE BARK

MAX NE AGUIRRE
RAYMOND BACCAULT
JOSEPH BARTY

[Page Eight]

VIRGINIA: Oh yeah, especially in North Beach. And wops.

AUDREY: By whom?

VIRGINIA: By those who were not Italian. Not Spanish. By whites -- Caucasians. Irish.

ANDY: That was earlier, before I came to North Beach.

VIRGINIA: Oh you mean before you arrived here. Oh maybe so.

AUDREY: So you noticed a big difference, as far as prejudice goes, between the Midwest and North Beach in 1924 when you came here.

ANDY: Oh yeah. By that time North Beach was quite Italian.

VIRGINIA: Well, here are all these yearbooks here. The Galileo High School yearbooks. Lots of Italian names. Look at this little guy as he was in 1926, hair parted in the middle [laughs]. That's Andy! Who parted your hair in the middle, by the way? I think it was your sister. I'm sure it was Ida's idea. Ari, you know you got much more handsome at 90 than . . .[laughs].

ANDY: Oh thank you. I'm an ugly duckling, huh?

AUDREY: Well, wasn't that the hairstyle then?

VIRGINIA: No, it wasn't the style. You know, Ari, you were kind of an eccentric. And you know how kids do now, they stiffen their hair or color it

. . . well, Andy was like that.

ANDY: I was an oddball.

AUDREY: Do you think you were making a statement by parting your hair in the middle?

ANDY: I don't know, I was kind of zany about everything. Very unorthodox. Put it that way. I was a cocky brat.

VIRGINIA: No, you weren't cocky, Ari. You were just eccentric. Eccentric, that's all. He wasn't cocky. You know, later on in the 50s and 60s he liked Ferlinghetti, that group, you know.

AUDREY: It looks as if they've misspelled your name here.

ANDY: That was part of the prejudice that came from Kansas. They would not accept Anderlini -- they made it Anderline. So my school records were Anderline. When I came to Galileo, everybody called me Anderlini but back in the Kansas school records it was Anderline. When I went to college, it was always Anderlini but the school record continued, Anderline. When I got my law degree the dean said, "There's been a misspelling in your name, Mr. Anderlini." I said, "What?" He said, "It's Anderline. Your transcript shows Anderline, we can't put Anderlini. You'll have to go to court and change your name." I said, "Wait a minute! My name has always been Anderlini! I have to go to court to have it changed to Anderlini?" I'm telling this to the dean. And he said, "Well, that's the procedure about correcting the records." I said, "Forget it. If you want to put Anderline on my diploma,

okay!” [Laughs]. To this day my diploma is Anderline. Nobody knows the difference; it looks like a typographical error.

AUDREY: There are some wonderful names in this yearbook: Bacigalupi, Aguirre, Barsotti, Cozzi, Capinoli.

VIRGINIA: Who's Capinoli? It's Zelda. Zelda. She's a real cutie.

ANDY: She's the one -- there were three of us from Galileo who went to Cal. We commuted to Oakland with the ferry boat at that time. We'd go right from the ferry at Oakland by train on the Key System to the Berkeley campus. I guess you'd call it like the Bart system today. Like the Bart trains. It went right to the campus.

AUDREY: So there was a train called the “Key System” from the Oakland ferry terminal to the campus?

ANDY: Yeah. Right to the campus.

[Note. A kind researcher named Dorothy Danielson contributed the following explanation of the Key System gleaned from information found at the National Maritime Museum Library: In 1903, the San Francisco, Oakland & San Jose Railway commenced ferry operations on San Francisco Bay from a pier which closely paralleled the present East Bay approach to the San Francisco-Oakland Bay Bridge, ending with a finger pier a mile northeast of Yerba Buena Island (then known as Goat Island). This company adopted the key as an emblem from the shape of its track system and finger pier. Thus, the name “Key Route” or “Key System” supplanted the more formal

corporate name with which the company started. In 1930 San Francisco had the largest fleet of ferryboats in the world.]

VIRGINIA: [Still looking at the yearbook] All these names. The principal . . .

AUDREY: Well that's what I wanted to ask you -- getting back to school and teachers. This angel in your life, your 8th grade teacher who changed your life . . .

ANDY: Mrs. Bridget.

AUDREY: Yes. There are so many people whom I have interviewed who have had some success in life. When I've asked them about it, they say, "Well I had this teacher. . ." That's the theme that I'm finding. That some teacher recognized something and made an effort. And then you say there was another wonderful teacher at Galileo whom you liked?

ANDY: Well, no, we were talking about this screwball Italian teacher who was . . . he was just an oddball but he didn't influence my life.

VIRGINIA: But he was a good teacher. We learned!

ANDY: Yeah because he was the hard knocks. He went up to the blackboard one day and said, "Anderlini, what does that say?" And it was something in Greek. "I don't know." "That's your name, stupid. Elios. You see that? Elios. I say Helios because you see that mark over that E? That's an H."

AUDREY: What was his name?

ANDY: Zuberti. But we called him cucumber head. "*Zucchini*". He was a character.

AUDREY: Let's see, you're four years apart? And you had the same Italian teacher?

VIRGINIA: He taught us very well because... well, you're on tape -

ANDY: He would put the fear of God into us because he was so dynamic and so open.

VIRGINIA: You were afraid of him. Oh well, I shouldn't talk.

AUDREY: That's okay, go ahead.

VIRGINIA: You were afraid of him because he would embarrass you in class; but as we grew older we had lots of fun thinking about him [laughs].

AUDREY: You were at Cal from 1926?

ANDY: '26 to '28. Two years at Cal. Then I had to take summer jobs. I wanted to take law but I had to take an extra year at Cal. You couldn't enter Boalt until your senior year. So that would have made it three years of undergraduate and four at law school -- seven years of college. Whereas in San Francisco, Hastings, there was a three-year curriculum and you were accepted after your sophomore year. So you could complete it in five years.

So I did 1926 to '28 at Berkeley, then '28 to '31 at Hastings in San Francisco. And I didn't have to commute anymore. I was admitted in '31 -- that is, took the bar examination in '31 and practiced law until I retired at the age of 55 in... I retired in 1963, I think it was.

AUDREY: Where and how did you and Virginia meet?

ANDY: I was at Cal, at Berkeley. The Italian teacher at Galileo, Mrs. Oglou at that point, wanted to have the Italian Club reunion.

VIRGINIA: She wanted to have both the alumni and her present students at a dinner. The restaurant was called The Silver Slipper and it was located at Union and Stockton. There's a different restaurant there now. The Silver Slipper it was called. He [Andy] was invited as an alumnus and I was in her senior class. That's where we met. It was really just a class, it wasn't a club. She got the alumni and her students together and wanted this banquet . . . this dinner all together.

ANDY: She was the other teacher, there was Zuberti and Mrs. Oglou.

VIRGINIA: I don't see her in these yearbooks too much.

AUDREY: So you met at a Galileo High School reunion of an Italian class. What a wonderful way to meet!

VIRGINIA: Yes. But at that point Andy was . . . we weren't really interested in each other. He'd call once in a while and then he would be studying and he was always at the top of his class so he would go home and study. So I didn't

see him . . . once every couple years, he'd call and say hi. For about seven years. Between having to take care of his family and then having to study, it was just not a thing between us until we met up later, actually.

AUDREY: And in 1931, Andy, was it then you started to work with Nate Coughlan?

ANDY: My third year of law school, I think it was, a kind of a clerkship. Those were economically bad times, the crash of '29. I was editor of the Law Review and had the highest marks. I had won a scholarship, apprenticeship scholarship between Boalt Law at Berkeley and Hastings in San Francisco. The highest ranking student of the two colleges at the end of the second year, going into the third year of law. The highest ranking student who was needy was entitled to, not just a scholarship -- the highest ranking needy scholarship between Boalt and Hastings was \$1000 -- a fortune in those days! Before that, I had been struggling to get through. I was a busboy at Jack's Restaurant. And I made strawberry baskets. And I worked at Bethlehem Shipbuilding, bucking rivets on, you know, these air vent systems - - those big pipes on a ship? Ventilation pipes. Well, when you put them together, there's a guy on the outside to join the two sections and you need a small guy inside with a heavy piece of iron so when they would drive with a jackhammer, and I would have to [laugh] hold that . . .

VIRGINIA: And you were so little, so thin.

ANDY: And thin-thin - and I had to get inside these tubes.

VIRGINIA: You could blow him away, he was so thin.

AUDREY: And you had to hold the backside while the jackhammer...

ANDY: Right. That's called bucking. Bucking the rivet. At Bethlehem Shipbuilding. Bethlehem Shipbuilding was near Hunters Point. And then another time at Pittsburgh Glassworks, I had to take . . . with a long fork, pull molten glass out of the furnace and put them on cooling racks. Can you imagine standing that?

VIRGINIA: God. When you think what the students had to do then.

ANDY: And then pedal RCA telegrams on the street downtown, until somebody ran over the bike and I couldn't get the bike repaired. I lost that job. I must have had, every summer, two or three jobs.

AUDREY: You mentioned strawberry baskets.

ANDY: You've seen those little baskets... not the plastic ones. They used to have little wooden slats, and they came in sections, two sections, and they're put together and then there's a stacking machine with a stapler. And that was piecework. Then you stack 'em up...

VIRGINIA: Oh my God. Imagine the determination to have an education, that's real determination.

AUDREY: Yes, and you got through in five years instead of seven by going to Hastings?

ANDY: Right. As I say I came out of school in '31, and no jobs. With all my credentials, there was nobody recruiting. As a matter of fact they were retrenching, those big law offices were cutting down their space. There had been the crash just a year or two earlier. So I couldn't get a position. A year before is when I met Virginia at the Italian class reunion. That was before I graduated law school. It must have been 1930. In 1931, while I was in my last year of law school, I apprenticed in Nate Coughlan's office. He was looking for a secretary so I put him in touch with Virginia, and he hired her! And this Coughlan was a fantastic guy, he was a great lawyer, charmed the birds out of the trees. And a Shakespearean authority. He would quote the masters and Milton and Dryden and Sir Francis Scott and all the English bards, Scottish poetry, and he had such a soothing oratorical voice that just would transport you to another world. And he was so graceful. He'd mesmerize you. He had tremendous success with juries, if they could get him to trial. His great forte was delaying the trial, especially if his client was guilty. He figured he'd exhaust the other side. Often the case would never come to trial and the judges couldn't get mad at him because he had a wit. So gracious. You couldn't get mad at the guy. He was so inventive and his excuses [laughs]... the case couldn't go on [laughs].

VIRGINIA: They would just give up.

ANDY: You talk about Clarence Darrow, well he had Clarence Darrow beat. And so urbane. Yet he was an absolute mess.

VIRGINIA: His files were always on the table. He had files this high [gestures]. He wouldn't file anything away. But if he had to find anything, he had these delicate long fingers, he'd go right to the page and pull it out,

gently put it down as though it were a rose petal.

ANDY: And all in a fluid motion, a graceful motion.

VIRGINIA: And yet so strong. He was so strong. He said to me one day, "You know Virginia, I think Elios has an eye on you." And we were just talking now and then, you know, and he said, "Well I can see the way he looks at you, Virginia. You are a rose in an ebony bowl." That was part of his charm, you know. It was absolutely beautiful.

I loved meeting him. And then he would have prisoners brought over from San Quentin and they would come into the office early with the guards and so forth and they would still be there when I would come to work. He'd have them come earlier than my job, but I saw the prisoners with their handcuffs and the guards and so forth. He would be through with them by then and they'd just be leaving and I'd be coming to work. I was his personal secretary.

AUDREY: Andy, how did you get into his office?

ANDY: No pay. Apprentice.

VIRGINIA: You know there are elderly lawyers like Andy. Most of them are dead now, but they loved Andy because they would say that he was a lawyer's lawyer. That's how they would refer to him.

AUDREY: As was Coughlan, I guess.

ANDY: Coughlan. But the fees . . . don't talk fees or finances because it's a different world.

VIRGINIA: Well, you were the same, Ari. Fees were not important to Andy at all.

ANDY: If the case was interesting, I'd take it. We didn't even discuss fees.

AUDREY: And were you a criminal lawyer as well?

ANDY: I did some criminal work, but also general practice.

VIRGINIA: They would do wills for ten dollars. Long ones. I know because I typed them all up myself in triplicate [laughs]. That's right -- and erasing through all those copies!

ANDY: I couldn't get into the other law offices, I mean not even sitting space. But I had seating space there with Coughlan and I'd go to the court with him and interview clients.

AUDREY: How did you support yourself without a salary.

ANDY: I had some money left over from the scholarship from my third year. That \$1000 scholarship was like \$100,000 at that time. I was a rich man!

VIRGINIA: When you think that these kids go to college these days and just

fool around and march around yelling and screaming and they don't care about anything. Really, it's too bad. They should have seen these fellows struggle.

ANDY: But then I'd take cases without even discussing the fee. If it was a novel case, an interesting case, I would take it.

AUDREY: How long was it between the time when you were in Coughlan's office as an intern and when you were able to actually practice for money?

ANDY: It was just that one year. My third year in law school. I passed the bar the first time out, and then I was admitted to practice.

VIRGINIA: But what is so wonderful now is that my son is a lawyer in San Mateo and he's meeting some of Andy's former clients. "The compliments," he says, "I get all kinds of compliments for you, dad -- you know the way you handled their cases."

ANDY: Well I wouldn't charge.

VIRGINIA: They loved the fact that you always won for them so that makes Terry [their son] feel good.

AUDREY: When you started practicing did you practice in Coughlan's office or did you go . . .

ANDY: No, first I was with Filene at 21 Columbus Avenue, there at the corner of Columbus and Washington. That's where Columbus Avenue starts

right off of Montgomery. The Colombo Building. [Recently acquired by San Francisco City College] Filene had been admitted [to the bar] two or three years earlier. He had a couple of cases. But he was working part time down at the waterfront. And Merrill had been in the district attorney's office up there in one of the northern counties. He didn't like it there so he came to San Francisco, and the three of us opened up a law office. I think the rent was \$50 a month and more than we could handle. We scavenged some obsolete law books, dummies, to make the office look imposing, you see, and had the phone installed. We couldn't afford a secretary.

AUDREY: That was pretty courageous!

ANDY: Yes, the three of us put the office together. Recent graduates who had no place else to go. That was either 1931 or '32. But after a year or so we were still having difficulty paying the rent for the office. Merrill left after that year to become assistant district attorney in his home town. And Filene had to take a part time job. It was a struggle meeting the rent. After Merrill left, John Molinari came in. His family was very well known in North Beach so he had a lot of connections. His father was president of the Scavengers' Association [sic. the Scavengers' Protective Union] at that time . We figured he might bring in some clients from the Scavengers connection.

AUDREY: How did you know John Molinari?

ANDY: He was at Lowell High School when I was at Galileo He came out of law school a year later than I. I knew him from being just an acquaintance in the neighborhood. We lived about a block apart and met as children when

we were going to high school and after he was admitted to the bar, he had no place to go. So I said, "Well we've got plenty of space [laughs]." And as a matter of fact, through his father's connection, he brought some business into the office. But the phone would seldom ring and then only to find out if the line was still working, because we didn't have any incoming calls and very few outgoing. And on Montgomery Street, now there's an interesting story: the beginning of Montgomery Street right off Jackson between Jackson and Washington, there was Prosperity Corner, a cafe and restaurant. An Italian owned it, a bon vivant, a very nice fellow -- I think his name was Crisetti. They had veal there for 35 cents. They came in under the New Deal set up, that things were going to pick up, so they called that place the New Prosperity Corner. There was a shuffleboard. You know, you have a little hockey puck disk that you putt -- not with a stick. This was a hand deal . . . you get the little disk and you toss it, it's like a bocce ball. The point is to get the bull's eye . . . you get it to stay there at a certain line near the back.

AUDREY: Is it on a table or on the floor?

ANDY: It's a table. Just imagine this table here. It's only about two feet wide. You would see if you could get to that target line and then your opponent would shoot next. If you're too close, he'll try to knock you away or he would get a little closer to the target line. At the end of three disks each, you'd see who got the closest and remained the closest and got the points. But I only mention that to say we didn't have too much to do except have lunch for 35 cents and play shuffleboard.

AUDREY: [Laughs]. That was your first two years of law practice?

ANDY: Yes. And across from this restaurant, the New Prosperity Corner, there was a building -- the Montgomery Block Building. We called it the Monkey Block. It has since been torn down. [The Transamerica Pyramid was built on that site in 1970.] And the Montgomery Block Building was more or less the headquarters of the bohemian types. And we frequented that a lot, generally weekends. And we had friends in two or three offices there -- different companies, office supply, business offices. So we had the round robin. We'd have luncheons, salami and cheese over in our office or there at one of the Montgomery Block offices. So there was a party all the time going on because we didn't have any business to speak of. Yeah, on Saturdays we'd get together and have wine and just talk about one thing or another. And Izzy Gomez would pass by once in a while. He ran, during Prohibition, he ran a speakeasy.

[Note: Prohibition refers to the period (1920–33) when the Eighteenth Amendment was in force and alcoholic beverages could not legally be manufactured, transported, or sold in the U.S. A “speakeasy” was a saloon or nightclub which sold alcoholic beverages illegally during Prohibition.]

Izzy was a very colorful fellow that gadded around town. Everybody knew him; he had a big Mexican sombrero that he'd wear [laughs], Izzy Gomez. He had this speakeasy that was in an alley. You had to go downstairs. A very colorful guy -- ran around with a big black sombrero all the time. Where that big Holiday Inn is [now Hilton Hotel], the one facing Kearny Street [near Washington], that was once the site of the Hall of Justice, the criminal courts. And right next to that there's a little alley [Merchant] and in that alley there was Izzy's and the City Morgue. Later the Blue Fox Restaurant came in that alley.

[Note: The Blue Fox was located at 659 Merchant. According to Herb Caen's New Guide to San Francisco (1957): "Like many a great San Francisco restaurant, this one is tucked away in a dark alley which it shares with the brooding Hall of Justice and the City Coroner's office. In fact, The Blue Fox's motto is 'Across the street from the morgue.'"]

Then the second year when John Molinari came in to the office, there was a good prospect of his bringing in clients through his father's influence. We had no secretary. We had to do everything. We didn't need a receptionist; somebody would be there in the office at all times, but we did need a secretary. However, after Molinari came in, a few clients started giving us some business. Also my friend from North Beach, Guido Lenci. He was practically the mayor of North Beach, he had a real estate and insurance business and very wide acquaintanceship with the merchants there at that time in North Beach. We had a lot of Italian tradesmen and shopkeepers and salami manufacturers and P.G. Molinari, the delicatessen, was still there at that time and two other delicatessens and the macaroni and pasta business.

At that time there was a demand for eviction cases because tenants couldn't pay the rent. Many had been famous restaurateurs; it's not polite to mention the names. But they weren't deadbeats; the fellows weren't trying to beat the odds or anything. They just didn't have the money to pay. It was the Depression. Some of 'em were behind on their boarding bills, some on rent. There was so much unemployment. The landlord would say, "Well they've been here for six months and haven't paid; I feel sorry for 'em but I can't keep the place going that way. If you can't collect on a judgment for the back rent, at least get 'em to move out so I'm able to get somebody in

here that *can* pay the rent.” So they would come in to hire us to get ‘em evicted. So I got this idea. I don’t know how ethical it was, but I would take some of these cases and I’d say to the landlord, “Well all right. Your tenant has had hard times. You feel sorry he can’t pay the rent and you feel sorry for him, but he doesn’t even have the money to move out. So no use getting an eviction order in court because where is he going to go?” The sheriff at that time was in charge of evicting the tenants when you got the court order, but they had trouble, you know, they couldn’t leave a man out in the street. So I worked out a deal. Instead of going to court I would charge the landlord a nominal amount. For example, I’d say, “If you could give me \$150, I will guarantee you that your tenant will move out without my having to get the court order eviction which will only stall it another few months. \$150 and forget about the back rent.” Then I’d find another vacancy for the family, pay them \$100 to move out, take an IOU for the back rent. That way the tenants didn’t have to worry about the sheriff’s office and being sued in court. All they had to do was give me an acknowledgment that they owe this much rent. So I made \$50 [laughs]! I’d tell the landlord, “All right, here’s an IOU, he owes you the rent, he admits it, but he’s unable to pay it now. Meantime, your place is vacant and you don’t have to go to court or anything.

AUDREY: So this was mostly North Beach people?

ANDY: Yeah, so I was able to do that for about a dozen cases; that was the only source of income I had.

AUDREY: How long did that go on?

ANDY: Well that went on for almost a year. In the meantime, there was

one of the North Beach clients, he was manager of . . . I don't like to mention the name but it was a Fisherman's Wharf deal and the Fishermen's Association. So the Association manager's daughter had finished secretarial school and was looking around for placement and I said, "Well I can hire you, but we can't pay you. We don't have that much business." But she said, "That's all right." So we arranged to put her father on a retainer for \$100 a month as a starter. So we had sort of a secretary/receptionist.

AUDREY: Who paid the retainer?

ANDY: This Fishermen's Association would pay me \$100 a month for counseling. So I would turn around and pay her. Her father arranged this. Then about that time the Molinari's father had thrown some business our way, and Lenci had thrown some business our way, so we were beginning to get along, a little bit ahead of rent.

Then one day we saw an ad for the Union Steamship line that ran to Tahiti and Sydney. It was like a tramp steamer, limited to 10-12 passengers, a cargo ship. The trip to Tahiti was \$150 round trip and it was \$200 if you went all the way down to Australia. It would take 10 days from San Francisco to get to Tahiti, and another 10 days to Sydney and it would layover 10 days there, then come back to Tahiti, and back to San Francisco. There was a month in between. So Filene and I wanted to go to Tahiti. We were intrigued with the idea and we had \$200 each.

AUDREY: \$200 each? You actually managed to save a little money?

ANDY: Yeah. Well this was the end of the second year and after we

made that deal with the retainer and one thing or another . . .

AUDREY: Did having the secretary bring in more business?

ANDY: Oh sure it brought in business and at least somebody's gonna be there to answer the phone while we're at the shuffleboard or whatever.
[Laughter]

AUDREY: So you wanted to go to Tahiti [laughs]. I can't believe this story!

ANDY: Ellis Filene and I said we're going to leave the office in charge of Molinari. It wasn't that busy so Molinari can handle it. He was only in his first year out of law school after his admission to the bar. Ellis and I, well we were going to be gone a month. I had met Virginia before that but we weren't seriously ... steady or ... we were not engaged. I liked her a lot. She tolerated me. At that point she had left Coughlan's office and went to work for Albert Picard, a very active attorney.

AUDREY: Why did she leave Coughlan's office? Do you know?

ANDY: Well, he didn't pay her; he was very negligent in his business dealings. He was a charming fellow and the most wonderful man I ever met in my life and a brilliant lawyer. But he had a little bit of a drinking problem, for one thing, and money didn't mean anything to him. He'd take cases just for sympathy or a cause. So he couldn't pay. So she went to Picard's office who paid well.

AUDREY: Okay, so she was there and you were in your little office and you

decided to go to Tahiti with Filene?

ANDY: Yeah, with Filene. [Laughter]

AUDREY: And left Molinari holding down the fort.

ANDY: With the secretary that we had from the retainer we got from the fishermen. We were gone from the office a month and ten days. But it was a beautiful experience. We'd read all about Tahiti.

AUDREY: What you just described to me goes back to some of the other questions I wanted to ask you. I was reviewing our last interview and then I was reading your resume. It is just astounding, just extraordinary accomplishments. And I'm thinking back about this little boy in Kansas who couldn't even say his name on the first day of school.

ANDY: That's right.

AUDREY: And then just really learned how to read in eighth grade. I'm looking at this resume which is overwhelming in its impressiveness. And so here you are in Tahiti in your early 20s. You must have thought you'd died and gone to heaven. After that horrendous childhood in Kansas.

ANDY: The thing is, when things opened up in my last year of grammar school in the eighth grade, I started opening up to a new world completely and not only on the academic subjects, but I became an avid reader. I read all the popular books at that time: Rebecca of Sunnybrook Farm and Little Women and Huckleberry Finn. It was a new, completely new world. So different than

what I'd been brought up into. It opened up vistas that were unimaginable. The lust for life, I could say, began there with that education, the thirst for knowledge. The artistic bent that developed with these bohemians in the Montgomery Block building. Then there were the extracurricular undergraduate courses I took at Cal in psychology and philosophy and biology. I was keenly, avidly interested in everything -- in science, literature, art. The only thing that was lacking was music, I had no musical background and I had no ability. I had no contacts in the musical world. But I began to get interested in Shakespeare, Robert Louis Stevenson -- A Child's Garden of Verses. In my two years at Cal in my undergraduate work, I was carrying, instead of the usual 15 units a semester I was taking 20, 25 and auditing courses. I was living at home and I'd commute by ferry boat. I'm talking about 1926 to 1928. And I would go from the first class at 8:00 in the morning and come home after 5:00 P.M. Now I didn't have courses throughout the day but when I didn't have a class, I would audit. I would go to the lecture hall, whether it was psychology or paleontology or botany. I knew Italian and took French. But I would audit courses just for my own information.

AUDREY: When did you study and do homework?

ANDY: Well then I'd come home in the evening. I was a complete recluse; we didn't have too much room. I'd hole up in a closet and study and do the homework.

AUDREY: And then you worked all those jobs, you told me about.

ANDY: During the summertime and weekends. I made strawberry

baskets. I worked at RCA delivering telegrams with a bicycle. I worked at Pittsburgh Pacific Glasswork, taking the bottles out of the red hot oven. Bucking rivets at the shipyard. Dishwashing, busboy in a restaurant, three or four restaurants.

AUDREY: Tahiti . . . what did it do for you other than just give you a wonderful rest?

ANDY: It was just ... really it was the climate, the wonders of it, the tropical country and coconuts and the lotus blossoms and the tales of opium eaters and Gauguin's life and all of that stuff. It was just like a dream world. It was just so far away from what I'd been used to. It was like landing in paradise. The nights are almost as clear as the day. You can read a newspaper at midnight. Ellis met one gal there, a native gal. And she was quite taken to Ellis and Ellis was taken to her and they really got serious about the thing and took it up with the governor. He said if you want to get married you have my blessings and I can give you 12 coconut trees. They measure wealth around the island by the number of coconut trees. He was talking about land. You've got the mountains in the center of the island. They slope down on all sides to the broad base and then to the beach. Along the beach are the coconut trees, oh maybe three feet apart. When they talk about the land it's like a piece of pie -- the base is the length of 12 trees. And the pie divides at the top of the mountain. 12 coconut trees means a pie slice of land. Beachfront! [Laughter]

Well, the thing is, then I talked to Ellis. "For heaven's sake! We have 50 dollars left. You can't get married on 50 dollars and live on 12 coconut trees. You're crazy [laughs]!" I had a hell of a time convincing him. "Listen,

you love the gal and you love this life. Let's go back to San Francisco, make some money. When you've got maybe a thousand dollars you can come back and live like a king and you'll get more than 12 trees!" [Laughter]

So luckily he came back. But you know he never got it out of his system. We came back and he was still a partner. But he stayed dreamy-eyed about that thing. Became a very good lawyer and very successful. But he was so infatuated with this gal and the island life that time and again he threatened to quit. When he had five hundred dollars at one point, he said, "If I get another five hundred dollars I'm going to Tahiti." He stayed here but he never got that out of his system. He kept reminiscing about it, but he never got back there. And as a matter of fact, he never married; he had girlfriends, companions, live-in girlfriends. He stayed in practice by himself. Molinari and I moved to the Buon Gusto Building. It was Anderlini-Molinari from then on. We had clients like the salami manufacturers, The Crab Fishermen Association, the delis. Eventually business started to get better.

AUDREY: How long did you stay in partnership with Molinari?

ANDY: Until the war. Pearl Harbor was in '41, December. I went in the service in '42.

AUDREY: And what happened to your law practice?

ANDY: John Molinari kept it up. He didn't keep it open for me; I didn't know if I was going to come back. How long was this going to last? It was too much uncertainty. "Let's close down." So we terminated the partnership when I went into the service. I came back five years later. By that time he

had two other lawyers working for him. I said, "That's all right. I'll get a place." So I was invited to other law offices, but while I was trying to decide where to go, Molinari ran for judge and he became a judge of the Municipal Court. Then I opened an office right after that in the Dante Building at Union and Stockton. So I went into independent practice again by myself, while he was on the bench. Later on he became a Superior Court Judge. And then he became Appellate Court Judge. And he just retired recently. Incidentally, sadly, his lovely wife just died a month ago. I'm just one year older than John.

AUDREY: Are you still in touch with each other?

ANDY: Oh yeah. We've been very close, we couldn't be closer friends.

AUDREY: Another thing I wanted to ask you: when you came from Kansas to San Francisco, Pensiero and Idea -- your brother and sister -- did they come also?

ANDY: No. No. My brother came out first, and then the rest of the family came about a year later. We had *paesani* from Kansas that had come out here.

AUDREY: So you must have kept in touch with those who came out here to California and they wrote and told your folks about the job opportunities here?

ANDY: Oh yeah.

AUDREY: Do you remember the trip?

ANDY: It wasn't very eventful. I had finished sophomore year of high school. I came to Galileo as a junior.

AUDREY: Do you remember how you felt about it? Were you happy to leave?

ANDY: Oh yeah, you know it, because it was bleak, uninteresting country. Nothing but sad memories. So I was happy to go to the land of sunshine, oranges in your back yard and all that sort of stuff. Oh, we were just thrilled about it. We had the friends from Kansas who were here and employed. One who was working on the cable cars and another was with Levi Strauss. Then there was a print shop. There were a lot of opportunities as far as that's concerned. There were about four or five families that had preceded us. We all lived in North Beach.

AUDREY: Did you celebrate things together? Did you have parties together, holidays?

ANDY: Well, with neighbors that we met here rather than the families we had associated with previously. We didn't meet as families anymore. Guys like Molinari who lived half a block away from us, and other kids that I knew from Galileo, lived in the neighborhood. My mother seldom went out. She was a real homebody.

AUDREY: You mentioned that your mom had a sister with whom she emigrated from Italy.

ANDY: Yeah. But the sister remained in Detroit.

AUDREY: Was it hard for your mother to leave her, do you know?

ANDY: Oh I don't know because, as I say, there were in the town, a half a dozen families that were all neighbors and from the same part of Italy that she was from. But she was a homebody most of the time. My dad was really outgoing but they would come to him more than he'd go out. He was kind of the head honcho of them because he was the first one to learn English. You see, when he emigrated to the United States he studied; he wanted to become proficient in English and he was very well read in the English language.

AUDREY: Perhaps you got your skill for languages from him?

ANDY: Well, it wasn't a skill. I applied myself very religiously toward that. As a matter of fact, I did that in any subject that I took. I was going to be a doctor, I was going to be a paleontologist and biologist and dramatist. I was going to major in every subject. I learned French, Spanish, Portuguese. I already knew Italian. Later I learned Japanese.

AUDREY: At what point in your career was that?

ANDY: After I left the prisoner of war camp I was sent to the University of Michigan in Ann Arbor. For six months I studied Japanese day and night. The military government had a bad history of having military government officers who didn't know the language of the country where they were governing. And after Ann Arbor, I had a couple of weeks of training at Monterey. And then Stanford. And then we shipped off to Seattle,

Washington, port of embarkation. We were supposed to become military government officers in Japan. We had become proficient in the language. But when we got to Japan, MacArthur had no use for us. He said, "I've got my own staff, I don't want you guys."

[General Douglas MacArthur commanded the Army of Occupation. He was appointed Supreme Allied Commander of Japan in 1945.]

Yeah, we got to Japan and MacArthur didn't want us there! We were on a chartered ship and the masters of the private charter got a thousand dollars a head to deposit us at the first port of call [laughs]. So when we couldn't land in Yokohama, we went to Okinawa and there the troops were waiting for the ships to go back home. The most heroic deed I did in the entire service of about five years was to give up my place on the boat. And so we stood on deck for a day and night and gave up our spot to these fellows from Okinawa.

So they decided to send us to Korea. There was no danger there - the war was already over and we were just evacuating the Japanese and converting Korea from a military government to a civilian government of the Koreans, which was an impossible task. We had a time limit. And the seeds of the Korean War were planted there. We saw it coming. When I came home at the end of '46, I was a captain. If I had stayed in the Army I would have been a major. I was eligible for a promotion. But I saw the war coming on in Korea because our efforts had been absolutely futile, misdirected, and nonsensical. It was a tragedy.

Korea was not ready for democracy, for civilian government, because for 35 years the Japanese had controlled it lock, stock and barrel. They wouldn't let

the Koreans in even as janitors in the City Hall. The Japanese had run all the civil works, police and fire departments, and the universities. Korean had been banished as a language. We came in handicapped. We were 12 officers and 38 enlisted men in a city with over a million population and we were supposed to reconstruct the civil order and reorganize. I became Legal Officer for the City of Seoul, Japanese Property Custodian, Superior Provost Court Judge, Director of the Civil Affairs Reconstruction, Rehabilitation and Recovery program. I took the charter of the City and County of San Francisco and had it translated into Korean, and it became the City Charter of Seoul. We only had one translator and I had to fight for him to get it done, and then when that was all done I had to go to the street and pick out 12 guys and put them in chairs. These were the Supervisors . . . I didn't even know their names! You see, none of the Koreans had jobs. They were slave labor for the Japanese who owned all the shops, all the businesses, all the homes, everything. Although they were not ready, we had to put the Koreans in positions of power immediately because we had one job: evacuate the Japanese in 30 days. There were tens of thousands of them. We had one rail line from Seoul to Pusan, the southern port, and they could only carry 500 a day. And we had over 30 or 40 thousand Japanese. A lot of them had been born there.

AUDREY: And they were sent back to Japan?

ANDY: They were sent back to Japan. To do that in 30 days was an impossible task. So to comply with the military orders, we took a lot of their western style homes, beautiful homes, and put them in military encampments alongside the railroad station so that we could say that they'd all been repatriated and they're all en route. Technically, once they're out of

their home and they're in the prison camp near the rail station, mission accomplished; they're en route waiting for the next train. Well I was there long after we expatriated the Japanese and we were supposed to bring democracy to Korea. By that time it had been divided. That was the biggest tragedy of all. Talk about a double cross! It's a blemish on American history. North of the 38th parallel went to Russia -- an arbitrary boundary that made no sense.

It was a very sad thing. It was a sad state of affairs and I knew it couldn't continue. As I said, I could see then a war coming on. So when I got a chance to come home late in '46 I said, "I don't want to stay. I don't want to stay in the Army."

AUDREY: So you were able to resign at that point - you'd served your time.

ANDY: Yeah. I'd served, more than served. But Korea should never have been divided. There was no reason for it, but Roosevelt at that time at Yalta didn't know what the hell was going on. It was a poker game. Stalin just outbluffed him up and down the line and that's why we had to have the Iron Curtain. It took how many years to realize that communism just doesn't work. That's all there is to it.

AUDREY: About that POW camp where you were stationed in Arizona -- did you get assigned there because you spoke Italian?

ANDY: Yes, but it was by accident. See I was in the military police escort guard company. We were supposed to go to the European theater of war and bring back prisoners of war from the front to the prisoner of war



Andy – Arizona 1944

camps. They call them escort guard companies. There were ten companies in training all the time in this headquarters group at Florence, Arizona, plus the compound -- the section with the barbed wire fence and the patrol and all that. It was vacant when we got there, and they were expecting German prisoners of war.

Anyhow, visualize this: training troops -- ten companies of military police escort guards -- to go overseas and to bring back prisoners of war. The Army put all the attorneys, you know, either in the military police, or in the judge advocate's department. When I had finished basic training, I went on to Officers Candidate School. Then after six months or so you're commissioned second lieutenant, then you're ready to go on duty in escort guard companies. Most of the officer graduate second lieutenants were picking up their companies at the staging area in Louisiana, shipping out of Louisiana. But Just before the assignment there was a plea from Florence, Arizona: "We've got some troops here that are going overseas, we want to get an officer complement for these troops." They pick the first two guys on the list: Anderlini and Browning. Everybody else is going to New Orleans and Browning and I are going to Arizona to accompany those troops overseas.

So I am assigned to my company and Browning is in another company. We'd been there about a week, waiting for our orders. We were supposed to ship out on a Friday, but the day before the adjutant came over. He said, "I see your name is Anderlini. Do you speak Italian?" I said, "Yeah, I can manage." He said, "Well you know, we just got Italian prisoners." And I was standing alongside a Major Zobol -- standing there in readiness before the adjutant. "Major Zobol here was going to be Commandant of the prisoner of war camp. We were expecting German prisoners of war and the major is very proficient

in the German language. But we've got Italians!" [Laughter]

So he says, "You've gotta get 'em organized, because we have no officers, just 500 privates. You've gotta organize them and put them in barracks and organize 'em and prepare this, that and the other, because Major Zobol said he doesn't want any part of these guys." So I had to go over and be spokesman and tell 'em what to do and get 'em organized. I had been scheduled to leave the next day with my company to go overseas. They canceled my orders and assigned me to headquarters group and now I'm in charge of the prisoners of war! Just because I speak Italian! We wound up with 5000 Italian prisoners of war that had been captured by the British in the early campaign in North Africa.

AUDREY: Why did they send them to Arizona?

ANDY: Well, it wasn't a bad move for the reason that they were short of supplies. At that time our convoys, you know, we were sending our ships over, and only one out of ten was getting through. We had to feed England, we had to feed all of Europe and all of our troops over there as well as the prisoners of war. And the ships that did get through, that would come back for provisioning, came back empty. So somebody conceived the idea of filling the empty supply ships with POWs. They said listen, "Let's fill 'em up... get 'em out of there, easier to feed 'em in the United States than bringing the food to them and not getting through."

Later on the German prisoners of war were sent to Mesa, Arizona. They were real fascists, I mean Nazi-minded; they were sure they were going to win the war because they'd had some early successes in Africa. So Major

Zobol had a hell of a time whereas ours was a happy camp.

AUDREY: [Laughs] Imagine a prisoner of war camp being a happy camp!

ANDY: I made up the whole . . . We'd never had prisoners of war in this country before. The guys in Washington didn't know what the hell was going on. They'd send us directives and there was high security, the FBI fences with the barbed-wire tops and the dog patrol and machine gun towers and high security -- and here I am [laughs] the acting Commandant of these Italian prisoners of war!

AUDREY: It's so bizarre. I was smiling before when they said you were going to be a military escort. I can't imagine someone of your nature, with your background . . . first of all, being in the military at all, but certainly not a policeman. But what did you mean when you said it was a happy camp?

ANDY: Oh it was. These guys, the prisoners, they kissed the ground. Even though they said they came from one desert [Africa] to another.

AUDREY: They kissed the ground because?

ANDY: They kissed the ground because they were alive. They were lousy soldiers of course.

AUDREY: But happy.

ANDY: But happy. And all they were worried about was, were they going to get their allotment of *vino*. And I saw immediately that we didn't need the

hound dogs, we didn't need the dog patrol, machine gun towers, and guards in and out. I said, "Oh this is a bunch of bull stuff." These guys are happy to be alive and all they want is news from home because at that time, General Mark Clark was coming up from Sicily. There was bombing and they were worried about their families. The war was over as far as they were concerned; all they wanted was news that their families were all right because they came from all parts of Italy.

I figured out how to get them to do some farming. They actually enjoyed it. Especially the farmers --digging the ditches, rotating the crops. And we were able to get 'em football and an athletic program. I didn't have any trouble at all. We were hoping one guy would go out in the desert to see how long he would last. No security! As a matter of fact, in no time at all they were cooking for the GI's. And I'd substituted their diet; instead of milk and cereals for breakfast [laughs] . . . we had 'em making their own bread and pastas [laughs].

AUDREY: No wonder it was a happy camp. But you didn't really get wine for them, did you?

ANDY: Well, we were not supposed to, but they were pretty ingenious. . . they kept ordering a lot of raisins. We couldn't understand why in the hell they wanted so many raisins [laughs]. To ferment the raisins So they had *grappa*.

AUDREY: They figured out how to make *grappa* [laughs]? Now I see why it was a happy camp!

ANDY: The station hospital was there in the prisoner of war camp. Terry, my son, was born there. Virginia's mother came to be with her when Terry was born. Virginia was just about ready to give birth and these prisoners of war were very solicitous. Some of them were from the same community that Virginia's father was from. And spoke the same dialect.

AUDREY: Oh, amazing. And anybody with a baby, Italians just love babies.

ANDY: Yeah. They took care of the baby. He was the crown prince of the camp. So we worked out a system of credits where they could get football, opera, they had a band, and everything else. And as I said, the Colonel was happy, as long as there were no troubles. The prisoners were servicing the camp. Some of them were in the kitchens [laughs] -- voluntarily cooking for the troops and doing KP duty.

The Colonel, one day, he says, "Well, did I tell you the Inspector General was gonna come out one of these days? He wants to review what you're doing." This prisoner of war camp was something new and I had to make up these stories as I went along. I made up the rules. They called 'em SOP, the standard operating procedure for the prisoner of war camp. So he said, "Either you'll get a citation or you'll get court-martialed." He was a lovable guy. The Colonel left it all to me. He said, "You probably know what you're doing. You have my blessing but I can't protect you against the Inspector General." They had some wise guys in Washington who didn't know the first damn thing about a prisoner of war camp. And I said I'll take my chances. After all I'm only second lieutenant; they couldn't promote me to Commandant because you have to be in grade for at least six months or be on the battlefield to get a promotion. So the Inspector General made his

report. I was called into the office one day and the Colonel said, "I got the news from Washington." Stone faced. I said, "How bad is it?" He said, "You're getting a commendation." So they ordered me to make up the rules for prisoner of war camps in the United States.

AUDREY: Now how about your colleague, Zobol, with the German POWs in Mesa?

ANDY: Oh well, he was a mess. The Germans wouldn't cooperate; they did everything to sabotage. They tried to burn the barracks down. And not only that, they had an execution squad. If anybody was sympathetic to the American cause, they wouldn't survive.

AUDREY: They'd kill their own?

ANDY: They'd kill their own. Yeah. They were so Nazi, they still thought they were going to win the war. They were very hard to handle. They had a lot of trials, courts-martial and everything else. It was very troublesome.

[Virginia Anderlini rejoins us at this point.]

AUDREY: We were just talking about the POW camp. Your son was born there. What was that like? You were in this godforsaken town in the middle of the Arizona desert.

ANDY: At that time Florence, Arizona had the state prison and just a couple of hotels and a standing population of two or three hundred. About five or six houses and two hotels, dumps, from out of cowboy days."

VIRGINIA: Yeah, the state prison was not too far away.

AUDREY: And a military training facility with a prisoner of war camp.
And this was where your son was born.

VIRGINIA: All kinds of prisoners [laughs].

ANDY: His birth certificate to this day says: Place of Birth -- Prisoner of War Camp, Florence, Arizona. How in the hell are you born in a prisoner of war camp?

VIRGINIA: Well, you know my family wanted me to come home and I thought, what for, you know? I wanted to be near Andy, and we had a little house. We had rented a house right in the middle of the desert, kind of. And I was comfortable because the fort was just about a mile or so away. And I was not afraid of anything. No, not at all, no.

Then afterwards, when Andy was sent to the Ann Arbor language school, we drove across country and the baby came with us. Of course, we didn't have a crib, you know, so wherever we stayed we would take a drawer out of the bureau, put some little soft stuff in it and that was his crib, traveling across the country [laughs]. We ended up being together almost all of the war.

ANDY: Except when I went overseas to Korea after the war.

VIRGINIA: See then I came home here. But I was very unhappy that he had signed up to go off to the war because I thought, you know, he didn't have to

go, let's say that. He volunteered.

AUDREY: I was going to ask you about that. You said you had enlisted. What are the feelings around that and why?

VIRGINIA: It wasn't good for me. I was not happy.

ANDY: The thing is they couldn't win the war without me, I felt.

AUDREY: Well, that explains it all, then, of course! [Laughter]

VIRGINIA: He's a citizen of the world. Actually traveling was in his blood. He could give up anything to see new places. Excitement, always excitement about traveling. That was his life and so he seized upon that and left me [laughs].

ANDY: Well, there is a little different twist to the thing because we'd just been married for a short while. The war was a great adventure in a sense, but realistically I was subject to the draft because we didn't have any children. Molinari, my partner, got a job with the Simmons Mattress Factory, an essential business, so he was exempt. And I was on the draft board, local politics. I was an associate on our draft board in North Beach. And I would hear the sad stories from the mamas: my son is being drafted, this, that and the other. I said to myself, "Look, I'm young, it's not fair." For one thing, I'm still subject to the draft. Although there was a possibility that I could get a deferment because I had kind of a political job with the district attorney's office. I was a deputy district attorney. It was a political plum because I'd campaigned for the DA at the time and I was well known in North Beach

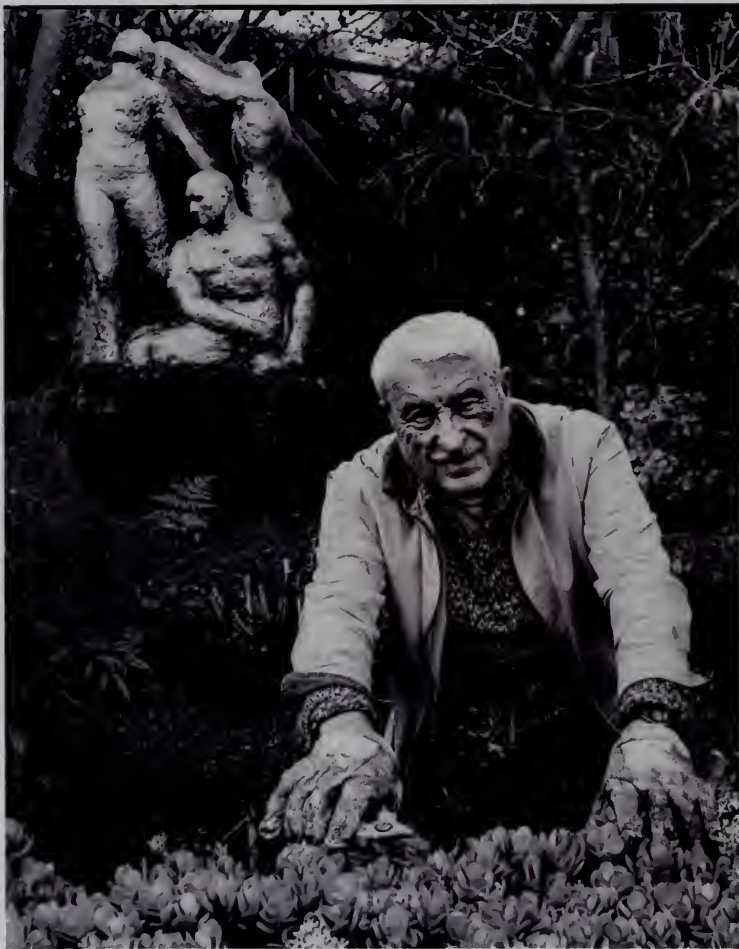
circles and so the payoff was that I was on the payroll for special prosecution. I wasn't a regular district attorney assistant, but a deputy attorney in charge of special prosecutions -- Unfair Trade Practice Act -- that sort of thing, and violations of the agricultural code and packaging and all that sort of stuff. Pure food and health laws. I could operate out of our law office (we didn't have too much business at the time). I didn't have a seat down in the DA's office, but as deputy attorney I got a hundred dollars a month which at that time was very good.

AUDREY: I wonder if you would tell the story about the statue in your rose garden. Let's just start with, first of all, how you got it, what it is and so on. Just so we have the whole story on tape.

ANDY: The artist was Haig Patigian. He had done some wonderful sculptures in Washington, DC, and the the frieze at the Treasury Building. And he did that Abe Lincoln sitting on a chair there in front of the City Hall -- on Polk Street beside the City Hall -- and several others. So he was commissioned for the Treasure Island Fair [International Exposition] of 1939 to do a sculpture for them. He conceived "Creation" which was four figures: a nubile young girl, and there's a very husky male, and a widow in a shroud, and himself in the front kneeling down with his hammer and chisel, the sculptor of the statue. And they say it's the four ages of life around this central rock or central mass. So then he died shortly after that. Well, I don't know how shortly but the statue was in '39 and I think maybe about '45 he died. His daughter, Carla Patigian, I don't know her married name, was breaking up the studio and I happened to be there on the occasion since there were some other art objects I was interested in. But she was going to throw out this model of the statue.

Now, this was only a five foot model, but the final "Creation" was sixteen feet tall and at the exposition it had been viewed with enthusiasm and got a lot of rave reviews. I told Carla that I had a garden and I'd like to see what I could do with the studio model. And she said, "Well it's plaster of Paris, I don't know how perishable it is." I said, "Well, maybe I could give it some protective coating." So I had it brought up here, the location where it is now in the rose garden, and I started putting some plastic and resin on it and the resin gets hard in a hurry and kind of crumbles up and roughens up. You had these sleek figures, beautiful models, well drawn and sculpted, but by the time I got through roughing it up, the texture looked aged and then I coated it. Every year I would renew this plastic spray paint on it. And finally wound up with about 15 or 20 layers of this paint and it changed color from bronze to gold to green and then silver or aluminum color and then back to the bronze and the gold.

Now after the statue was there for maybe a year or so, one day the press came out. Somebody on the Hill or a passerby was offended by the nudity of that young nubile figure. And so she decided to raise the devil about it. [The Anderlini's rose garden is actually on City-owned property.] So we went to the Street Department and they said, "Well that's not our jurisdiction, that's part of Pioneer Park, Coit Tower and Telegraph Hill." So the Park Commission got in there and the Park Commission started fighting as to jurisdiction, because we didn't really know if this part of Filbert Street is part of the park. At one time, the gardener from the top of the Hill would garden in it. That's the reason we had that water pipe in there coming down from Coit Tower from an aquifer or wherever they get it. It's not potable water so there's a special reserve for it. But Park and Rec disowned the



Andy working in his garden
(sculpture replica in background)
mid-1960s

issue also.

AUDREY: How long ago was the gardener from Coit Tower responsible for this garden and how long ago was that water pipe put in?

ANDY: We inherited the pipe and we built here in 1940, over 60 years ago.

AUDREY: So some time before 1940 it stopped being cared for by the Pioneer Park crew?

ANDY: Yeah, they just neglected it.

AUDREY: And by the time your statue was out there, the Park Commission said, "It's not our jurisdiction"?

ANDY: That's it, they disowned responsibility, as did the Streets Department. So the newspapers then started a campaign of ridiculing this complaint [laughs]. This statue -- it seemed like millions of people had seen it during the Treasure Island Exposition. So there's a bohemian colony here and liberal people who thought the complaint was so ridiculous. But whoever it was that made that complaint wouldn't give up and kept after it, kept after it and the newspaper dropped it after two or three days.

AUDREY: Do you know who it was who made the complaint?

ANDY: No, I never did know. Nobody would tell who it was. It was an anonymous complaint. So it became a laughing stock. They had pictures in

the newspaper of the statue. But nobody would do anything about it. This person kept harping about the thing. Finally it got to the mayor's desk. At that time the mayor was Elmer Robinson [1948-1956]. Elmer Robinson was a lawyer; I knew him very well. We had worked together on the campaign for governor just before that. And then we had cases against each other, so we were on a first name basis. So one day I get a call from Elmer. He says, "Andy, will you get that goddamn statue out of there, I'm tired of hearing about it. My departments are fussing back and forth and people are complaining." And I said, "What is offensive about it? Do you listen to every cat and dog that barks around this town?" Then I told him this story of the statue. He said, "Oh I see. Well, there's also a complaint that it's unstable." I had just put it right on the ground. So he said, "If it falls off, well then the City's responsible for it because it's the City's property." I said, "It'd crack in a million pieces because it's right on top there and if it goes down it'll fall into the gutters."

But he said, "Well, give it a permanent foundation." I said, "I can't cement plaster of Paris [laughs]. The plaster of Paris won't take it, but I will get a good solid base on it. The statue will hold itself up because of the armature wiring inside. He says, "Well, will you do that at least?" I said, "All right. I'll affix it firmly on a base." So that was that, and it stood there. If you look at it closely you can see it's a very good cement block that it's on. It's sitting on top of that rock and it's very firm. Apart from that, there's another story completely unrelated to what we're talking about. If you want to shut the recorder off you can do that, but it's up to you.

AUDREY: No let's have it.

ANDY: It happened about, oh, maybe 10 years later. I go in the garden and the piece is missing. And I'm thinking, who in the hell would steal that? It'd take three or four men to carry it. It's over 200 pounds. One person can't do it. It was a Monday morning I noticed it and said, "What the devil?" So the newspapers put: Anderlini's statue [laughs] is missing. Who stole it?

So the newspaper had a file on the thing because of the earlier issue. I complained around, "Who stole the statue?" Now the hunt was on: who stole the statue? Again the picture of the thing. It caused so much controversy! So a day or two later I get a call from the campus police over at Berkeley, UC. He said, "I think we have your statue here, at the bottom of the Campanile." I said, "How'd it get there?" "We found out that it was the Big Game." I said, "What's the condition?" He said, "It's intact." I said, "It better be." I think this was a Monday or Tuesday. The previous Saturday was the big Stanford/Cal football game. Football. Stanford and Cal. And the students from Cal had had a big shindig on Sunday at the Shadows Restaurant. Right here across the path on the Filbert steps.

Well, they're celebrating the great victory over Stanford. Big husky guys [laughs]. And drinking. They brought it over to Berkeley. They didn't know what the hell to do with it. It was like a trophy. They brought it and put it at the base of the Campanile. So I told the guy, I said, "Well, look, there's only one way it got there." And so the next day they brought it back. To the newspaper it was a lark. But the newspaper didn't cover the statue recovery story.

Years later, many years later, somebody pushed the thing over and it fell into pieces. We don't know who. There were pieces strewn down into the

gutter, about three large pieces and some crumbles. I was in Hawaii at the time. And my son called and said that the statue had tumbled down to the foot of the hill and was all broken up. And he said, "Shall we cart it away? What are we gonna do?" I said, "Leave it the way it is. I'll be back in a few days and I'll take care of it." As a matter of fact, piece by piece I reconstructed the statue myself.

VIRGINIA: It just crashed down the hill overnight. I went out there and I saw pieces at the foot of the hill in the gutter there. Terry said, "Well I think maybe we should just have it hauled away. It's just sitting down there." And I said, "No, I wouldn't dare, let's call your father. Let's call him and ask him what to do." And Andy says, "Don't move it. Just leave everything where it is." He wasn't about to give up that statue!

For days he labored out there because he had to form a new pedestal. And then he brought all the pieces up there and reconstructed them on the site, yes. It's still there! It's only plaster of Paris, with all the rain . . . and everything. It's still there!

AUDREY: Amazing. It's a talisman.

ANDY: Well, there's another story about the garden. Last winter we had heavy rains and a lot of flooding. We were worried about the street. We thought for a while that it was just heavy rains and the seepage. But then when it stopped raining there were still water problems. The people over there on the Greenwich side of the hill had a lot of water damage in the basements and lower frontage. And up here, Donna's place on the top of this Filbert Street, her basement was flooded. It turns out that it wasn't

just the heavy rains. The old water pipe for irrigation had broken. So when that was discovered the City just shut off the water! Spring came and we were worried about the roses.

The Street Department didn't want to deal with it. They disowned it. They said it would cost \$30,000 to replace the line. Well when they don't want to do something, they can hike their own figures. We couldn't believe it was \$30,000 worth of water pipes that had to be replaced. Finally the gang at THD [Telegraph Hill Dwellers] got together and got after them and put enough pressure on.

VIRGINIA: They came up and did it in a day and a half. So you could tell it wasn't that big a deal. It was the Department of Public Works. They were very nice when they came up here.

ANDY: Oh yeah, they had orders from higher up.

VIRGINIA: What a crew they had! They came down and they ensured that everything was okay. They came in and talked with us, very friendly, very nice, and so we wrote very great letters to the mayor, and got all of them by name. Because that was so important. I wanted the supervisor, and the assistant and the plumber and everybody named in that letter. And then I said to Andy, "Why don't we send a copy to them in particular?" He said that he didn't think it was necessary; he said surely it would be posted and they would see it. But I thought they were wonderful.

AUDREY: There is another statue story I'd like you to share -- the Bufano statue. I know nothing about it except that it was once at the St. Francis

Church on Vallejo Street.

VIRGINIA: Yes, it was beautiful up there.

AUDREY: Where exactly was it?

ANDY: At the top of the stairs at the entrance, right between the doors to the church. Right in the middle. The doors were on either side.

VIRGINIA: And it's beautiful, just a wonderful face, you know.

ANDY: Bufano had donated it to the church. And they had a celebration when it was installed. It was supposed to be there for eternity. Well the archbishop or somebody in the hierarchy of the church thought it interfered with pictures of the weddings. You know, they take the picture of the wedding group in front of the church, coming out of the church. The [laughs] Bufano statue just didn't conform to that particular program. So the church gave it up even though it had been greeted with great enthusiasm by everybody and had been dedicated to St. Francis church.

The church made a deal with somebody over in Oakland. Oakland was going to put it in Jack London Square. Oakland was anxious to get it, they appreciated it. But I didn't want it moved there from the church. It was dedicated. So I personally sued the archbishop and St. Francis Church and everybody I could think of to get an injunction against the removal.

Well, then came the question of, what right did I have to sue? This is in North Beach. I'm a citizen of North Beach. The statue was accepted as a

Parishioner Sues on Bufano Statue

A suit to prevent removal of Beniamino Bufano's statue of St. Francis from the steps of the St. Francis of Assisi Church was filed in Superior Court here yesterday.

Named as defendants were Bufano and the Rev. John J. Curtin, pastor of the church.

The suit was filed by Attorney Elios P. Anderlini on behalf of himself and a parishioner of the church identified only as "S. Francis Assisi."

The parishioner, said Anderlini's complaint, would make his identity known when the case comes to trial, but prefers anonymity in the meantime because he is suing his own pastor.

Father Curtin announced last month he wanted the statue removed from the

church because it blocked wedding parties and funerals.

Bufano at first opposed the move, but after a conference with Father Curtin set about finding a new home for it. He suggested it be placed in Civic Center Plaza, but Mayor George Christopher was cool to this idea.

Anderlini said in his lawsuit that he was one of the contributors who made it pos-

sible in 1955 to bring the statue from a Paris warehouse and erect it on the steps of the church at 610 Vallejo street.

The steps are part of the public sidewalk, the suit maintained.

The threatened removal of the statue has invited "offers of acceptance and sanctuary by irreverent and publicity-

seeking promoters, by Reno gambling houses, used car lots, housing promoters, the City of Oakland, and other strange and alien lands and inhabitants thereof," the suit said.

Presiding Superior Judge Clarence W. Morris set Friday morning, December 30, for hearing on a temporary restraining order against removal of the statue.

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gift by the church and it was beloved by San Francisco. Everybody could see it and it's unfortunate that it interferes with wedding pictures, but I said it's a great work of art. I still have a lot of newspaper clippings. The suit hit the papers for quite a while. The controversy and the case was postponed a couple of times. Finally the judge ruled against me, against the injunction, because he said I had no standing in the thing. And as a matter of fact, I had joined two or three other prominent North Beach people as co-plaintiffs in the case. But the judge said, "no". Bufano was still alive then, of course. "It's still Bufano's property even though he donated it to the church. And if he dedicated it to the church, they've got a right to remove it. If time has passed and the church wants to remove it, we can't stop 'em. And if Bufano agrees it should be removed," he said, "on either theory we can't sustain your suit."

VIRGINIA: Where is it now, Ari?

ANDY: Down at Fisherman's Wharf near the Longshoreman's Union. That little park there. If you get off the cable car, there at Taylor where the cable car stops, and then you walk towards Fisherman's Wharf, you can see it. That's about the only way.

VIRGINIA: Oh that's terrible. How can they put it there? Nobody ever looks at that place.

AUDREY: No wonder I've never seen it! How did it happen that it went there instead of to Oakland?

ANDY: I don't know how it got there.

VIRGINIA: Too bad. Those artists suffer so much during their lives, you know.

ANDY: Bufano had a mural at Moar's Cafeteria. All he got out of it is meals for life. He could have all his meals for the rest of his life.

VIRGINIA: Poor old man. That mural was huge. Lots of gold in it, as I remember. Gold and colors of all kinds.

ANDY: It was like a church mosaic practically. [Note: It is in a private collection today.]

AUDREY: Well those are two interesting and very local statue stories.

VIRGINIA: There's another statue in Frank Marini Plaza down at Washington Square -- that little triangular piece on the other side of Columbus Avenue where the little pond is.

ANDY: Little triangle with the bears around the side and the lily pond. Frank Marini's statue is there. That Frank Marini was a beautiful person and he loved North Beach. They called him the "Mayor of North Beach" at that time. He was very honorable. He started the funeral parlor on Green Street -- Valenti, Marini and Perata. It's now called the Green Street Mortuary.

He was a benefactor and he was interested in all the movements I was involved in. I was president of the North Beach Merchants Association; attorney for the salami manufacturers and the delicatessens; attorney for



SOUVENIR PROGRAM

IN OCCASION
OF THE INAUGURATION OF THE NEW
ITALIAN ATHLETIC CLUB
BUILDING

SATURDAY &
SUNDAY
JUNE
6th &
7th
•

SATURDAY EVENING, JUNE 6th, 1936
Coronation of Queen of Sports and Gala Ball

SUNDAY MORNING, AFTERNOON and EVENING, JUNE 7th
9:00 a. m.—SEVENTEENTH ANNUAL STATUTO RACE
2:00 p. m.—DEDICATION EXERCISES, MUNICIPAL BAND
CONCERT, at WASHINGTON SQUARE PARK
8:00 p. m.—AWARDING OF PRIZES to Winners, and BALL

ITALIAN ATHLETIC CLUB

(Formerly UNIONE SPORTIVA ITALIANA VIRTUS)

the Crab Fishermen Association; President of the Columbus Civic Club, a political organ; and creator of another one, The Justinian Club. I was co-publisher, with Armand de Martini, of the Little City News. It was a weekly paper with all the local news. Since I was the one who started the thing, our law firm was featured all the time. We practically ran the paper. As I say, I had some political influence and even ran for the Assembly. That was to get publicity because we were still young lawyers starting out. There was an Irish assemblyman who had had the job for 40 years. He was a great guy and there was no chance of defeating him for the Assembly seat. I said it's good publicity -- Anderlini, Attorney at Law, running for Assemblyman of the 31st district.

Every time we'd have an election there was Elmer Robinson or whoever the candidate was. They would solicit my endorsement because I was considered pretty prominent. And we'd have evenings at the Columbus Civic Club where we'd hear the candidates -- candidates' nights every election year. I was president twice of that. The San Francisco Athletic Club was called the San Francisco Italian Athletic Club before the war. They had to change the name because Italy joined Hitler, and so they changed it to San Francisco Athletic Club. Now they've changed it back to San Francisco Italian Athletic Club.

VIRGINIA: In North Beach, they had a big race -- the Statuto. It would start and end in front of the Club. And we'd all be there, I was little at the time, when they would arrive back at the Club on Washington Square. And there was a big celebration.

[Note. The Statuto Race continues every June to this day. According to June Osterberg's article in the June 2001 issue of the North Beach Journal,

the race “begins in front of the Club, runs north to North Point, turns right and proceeds along the Embarcadero to Red’s Java House. There the race turns around and retraces the route and winds up back at 1630 Stockton. All runners and walkers are welcome. Winners receive prizes and trophies.”]

VIRGINIA: They even had the Balilla Club here. In Italy the Balilla Club was for the the youth that Mussolini was training. We’re talking about Italy and the war now. But there were many prominent Italians here who were jailed during the war. Well-known businessmen.

ANDY: They were interned in Missoula, Montana. Just like the Japanese internment camps.

AUDREY: Were these folks who were interned actually pro-Mussolini?

ANDY: Well yeah, but they were loudmouths. They were loudmouthed extremists. As a matter of fact I was on the other side. I was anti-fascist.

VIRGINIA: Early on my family was pro-Mussolini. There was a time there when Italians in America were asked to give all the gold they could, whatever jewelry they had, towards Mussolini’s government. My mother gave her gold ring to that. I remember that very definitely. Not only my mother, but cousins in our family. We were all very pro-Mussolini because he was running the railroads and people had jobs. The news would come here through the letter-writing and so they were convinced that Mussolini was great for Italy.

ANDY: Yeah. And Mussolini had sent over soccer shoes to the administration of the San Francisco Athletic Club who were predominantly

for Mussolini. Just myself and a couple of others, including the president of the club for the following two years, were opposed. I said, "We've got no business in that. He's an enemy; he's an enemy and we cannot support that in our democracy. I can't stand for a dictatorship." That was even before he joined with Hitler. Mussolini hesitated for a while because the Allies were trying to win him over. They made a lot of overtures to Mussolini to join the Alliance with England. But Hitler prevailed.

The propaganda was very deep, and before the war, when he first assumed power, the Italian language newspapers here were real supporters of Mussolini. But the anti-fascists, even before the war, were also adamant. My dad was very adamant about it. He said it's a land of democracy, and we can't stand a dictator.

It was quite a hotbed here. North Beach Italians were very divided. When the war broke out, I was interviewed by the FBI. By then, everybody was against Mussolini, he was the enemy. So the FBI interviewed me and wanted me to join the FBI as a freelance. I wasn't in the service yet, but I didn't want to join the FBI.

AUDREY: Now when the war broke out and America joined the Allies, did the folks who thought Mussolini was doing good continue to support him?

ANDY: No. Or they just kept their mouths shut because they were being interned. They didn't know who was going to be next. There was a very prominent supervisor (I won't mention his name) who was an attorney. His office was on Montgomery Street.

VIRGINIA: Oh, he was prominent. He was well known.

ANDY: Very well known. An attorney who had the cream of the crop of the Italians as clients. I was a newcomer as far as that goes. He preceded me by many years. He took a volunteer exile. He had too much influence to be interned.

AUDREY: Let's get back to your career as an attorney, Andy.

ANDY: When Matt Brady was the DA, I served in his Special Prosecutions office. He was much older than I. When I was admitted [to the bar] in 1931, he had already been District Attorney for at least ten years. He was a lovable guy. Absolutely. A papa bear. But I tell you, he could drink and drink. We would have dinner parties up here for the politicians and . . .

VIRGINIA: After a while, I remember it so well, he would get really, really high and then he'd say, "Whoo . . . who hit Nelly in the belly with a barracuda? Now let's sing that one!" [Laughter] He'd be raising hell around here.

ANDY: The political situation in San Francisco was really something. Up until the 1930s, throughout the history of San Francisco, the Irish ran it lock, stock and barrel. The Italians weren't even allowed as janitors in the City Hall. And the Irish had come over and immediately got political appointments. The Board of Supervisors were all Irish. The Police Department was 100 percent Irish, not only the officers but the patrolmen. We didn't have an Italian, well maybe as a janitor in the City Hall, but otherwise not even on the police force, no Italian.

VIRGINIA: Well the Italians were hated, you know. They were called wops and dagos when we were growing up. Oh yes. We hated even to say that our name was Italian. We didn't like anybody knowing we were Italian. In school as well.

ANDY: But by the time I got here, when I attended Galileo High from 1924 to 26, it was about fifty percent Irish and fifty percent Italian. But not in political offices, I'm talking about political offices. We had the so-called Mayor of North Beach who was not a real Italian; he was a blabbermouth! Vic Sbragia was his name. He was a member of the Valenti, Marini, Perata Funeral Parlor. Vic Sbragia was supposed to be the boss of North Beach. He was a big loudmouth. Nobody liked him because he would not support any Italian for any position.

AUDREY: Well when you say he was the boss of North Beach, do you mean the political boss?

ANDY: Yeah, a political boss. But he didn't have any clout, any support. He catered to the Irish political machine and they didn't accept him, but they used his name. But he couldn't get an appointment. Not in the Police Department or the Detective Bureau or the Board of Supervisors. There were two or three others that ran it. One was one of the McDonald brothers, as Irish as you can make 'em. They had an office right next to the old Hall of Justice, on that little alley flanking the Hall of Justice [Merchant]. They had to get bail money from McDonald brothers -- they controlled that. Not only that but they would name the attorney that the defendant had to have in order to get the bail. So we young turks there, coming out of law school, we just couldn't break into that. The Public Defender's Office was as Irish as

you make it. As a matter of fact, one of the biggest scandals in San Francisco was that the Public Defender, I forget his name, the Public Defender bilked an old widow out of tremendous wealth and then had her murdered. Remember that scandal, Gin? He robbed the estate and then killed her.

VIRGINIA: That's right, exactly. What was his name, Egan?

ANDY: Egan, Frank Egan [laughs]. So what I started to say is that the Irish controlled everything. And the District Attorney, Matt Brady, this lovable guy would go to speakeasies, blind pigs, during the prohibition era.

AUDREY: Blind pigs? Was this another name for speakeasy?

ANDY: Yeah, we called it a blind pig. Blind pig, speakeasy, and there was one in back of Barsoni's house run by Mimi Peralto. He was an opera singer.

VIRGINIA: Yes. Huge, fat person.

ANDY: It was on Powell Street right off the south side of Union, right across Union from where the Washington Square Bar and Grill is now.

AUDREY: Okay so there was a speakeasy there?

ANDY: Yeah. You'd go through sort of a passageway, a corridor, and back there there was this speakeasy owned by Mimi Peralto.

AUDREY: And Mimi was a man?

ANDY: Yes. Mimi Peralto. And the story I'm getting at is, the District Attorney in San Francisco, Matt Brady, he would pay for his own drinks at the blind pig, at a speakeasy. He could have had 'em arrested and put in jail. [Laughter]

VIRGINIA: Oh yeah. They did a lot of drinking in those days.

ANDY: So the Justinian Club and the Italian American Club, Columbus Civic Club -- I'm involved in all this, and I was active in practice. So Victor, this Victor Sbragia was popping off that he was the leader of everything, you know. And Silvestro Andriano, who was a real talented guy and a beautiful professional (aside from his political belief in Mussolini), Silvestro had been Supervisor for a while. He was the only real figure that we had in North Beach. He was the attorney for the Italian Consul. But he would not get into the North Beach politics. He didn't live in North Beach, although he was of Italian background. But he didn't have public office. He was appointed for Supervisor pro tem and he never ran for re-election. He didn't like politics.

At that time during the Depression, 1932, '33, as I've said, we were having trouble meeting the rent. Somebody had suggested to me that I should talk to Matt Brady to get on his staff. So this dentist, Bob Grosso, who was interested in politics was with the Health Department, one of the few Italians who were in public service. He was always fighting with this Sbragia because Sbragia wouldn't get off the dime to promote the Italian cause. Grosso got in there when Angelo Rossi was Mayor. Angelo Rossi was an Italian in name only. He was not interested in North Beach or its political affairs. So Bob Grosso made an appointment for me to see Matt Brady. And as I say, he was

a papa bear, lovable guy. He said, "Oh I got a spot, I'll create a spot for you for special prosecution of the Unfair Practices Act. And you can work out of your own office." And it carried a hundred dollars a month. Big money. Not Assistant DA. Deputy DA. I'd been practicing maybe three or four years at that point. It was probably around 1935.

AUDREY: So then you cracked the political block? You were the first Italian, real Italian to get in?

ANDY: Right - in a public office. And so the Unfair Practices Act had to do with monitoring businesses. It was prohibited under our laws to sell below cost. It also had to do with the weights and measures; there were a lot of violations of weights and measures. Like strawberry baskets -- putting the rotten strawberries on the bottom. That sort of thing. There's a certain percentage of variance that is allowed on agricultural products and if you violate that you're subject to prosecution under unfair competition. Used to be famous -- selling cigarettes below cost as a loss leader to attract customers. And that was against the law.

AUDREY: That sounds like it was a full time job.

ANDY: Well, the cases were not . . . very few cases were reported. There were a lot of violations but very few reported. I had some -- particularly in the Unfair Trade Practices Act and, of course, it wasn't very popular. But anyhow, what I remember more than anything else, Matt Brady was not an orator but he had a lot of wisdom. He would say, "You know, Andy, may I call you Andy?" [Laughs]. He'd ask me if he could call me Andy!

VIRGINIA: Today there's not a formality. Much more formality in those days than there is now, when it comes to greeting.

ANDY: So he says, "Look Andy, we'll put you on." He says, "Look, we don't have to put everybody in jail overnight. So you know, do what you have to do. Don't go looking for it." Basically he was saying, you do what you have to do, but don't get too zealous about it. He didn't use the word "zealous"; he said we don't have to put everybody in jail overnight. That was enough though. [Laughs] So that helped a lot, a hundred dollars a month working out of my office.

VIRGINIA: Except that you were a lawyer and followed the law in those days to the letter, Ari.

ANDY: Oh yeah. I prosecuted ...

VIRGINIA: I don't know how much you listened to him.

ANDY: Well, I prosecuted Weinstein, I made them stop selling cigarettes below cost.

VIRGINIA: Well there you go, see.

AUDREY: So I guess Brady was asking you not to make waves. Also was this kind of a little plum -- you didn't have to work too hard at this?

ANDY: Yeah. It was a political appointment. But as I say, then he would come here. We would have dinner for him time and again.



Virginia
Wedding Day, 1937

VIRGINIA: We'd have a table full of politicians here after we were married.

ANDY: As a matter of fact, when we got married in 1937, we had the ceremony at the Sir Francis Drake Hotel in the morning and then we were supposed to board the ship at noon to sail to Hawaii for our honeymoon. And Matt Brady had sent a case of whiskey down to our quarters. He and a lot of other Irish pals.

VIRGINIA: Oh all the politicians came.

ANDY: All the politicians came, they were down there and by 4:00 o'clock, when we supposed to sail out, we couldn't get them off the boat!
[Laughs]

VIRGINIA: Oh they were all flat. We were on the Lurline, the Matson Liner. We were off to Hawaii.

[Note: Captain William Matson began a shipping service between California and Hawaii in 1882. The company's first passenger ship sailing was made in 1908. The fast, luxurious Lurline was built in 1932.]

That was our honeymoon. But that was so funny because it was more than one case, Ari. There was an awful lot of whiskey.

ANDY: Oh, others brought beer.

VIRGINIA: And they couldn't find them, they just were stowaways at that

GOLDEN GATE BRIDGE FIESTA

San Francisco



OFFICIAL
PEDESTRIAN DAY
MAY 27, 1937

47124 *Souvenir*

25c

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Arthur D. Brown

point, you know. [Laughter]

ANDY: A couple of 'em, they had to bring 'em back on the pilot boat. We were outside the Golden Gate already!

VIRGINIA: What happened there is we got under sail and we were going out and there's a bad patch out there as you come out past the Golden Gate. The potato patch, they call it. And we are sitting at the bar, having this drink, you know. Another drink, actually! And the boat took such a jolt, that all the glasses flew, and we went sailing off the barstools, the glasses came all off the bar area, and we were still celebrating, until it righted itself and we were on our way [laughs].

AUDREY: Sounds like San Francisco politicians knew how to have a good time! Even during the bad times of the Depression years. It says something about the spirit of this City we all love.

Virginia, Andy, thank you so very much for spending eight hours during the last few months sharing your memories and stories. They enrich the body of knowledge we have about the history and culture of our neighborhood. Future generations, especially historians, will be indebted to you both, as the Telegraph Hill dwellers are today.

END OF INTERVIEW

Andy's resume

ANDREW L. ANDERLINI

Born November 22, 1908, Frontenac, Kansas. Moved to California (S.F.) 1923. Graduated Galileo High School, 1926, Class Valedictorian, California Scholarship Society, Class President Athletic Manager.

Attended U. C. at Berkeley 1926-1928; pre-legal course, Certificate of Completion with Phi Beta Kappa eligibility, Cadet in Naval R. O.T.C. under Admiral Nimitz.

LL.B. from Hastings College of the Law, 1931 - Winner of Sheffield Sanborn Scholarship for Highest Ranking Law Student in Class of 1930; awarded Sigma Nu Phi (International Legal Fraternity) Scholarship Key for highest ranking Law Graduate in Western U. S. in the year 1931; Law Clerk for Superior Court Judge Milton Canino 1931; entered general practice of law 1932 law firm of Filene, Anderlini & Merrill; senior law partner of firm of Anderlini & Molinari 1933 to 1942; Assistant District Attorney of San Francisco 1941-1942 special prosecution of Food & Drug Violations.

Volunteered as private in the Army April, 1942, discharged as Captain with eligible rank of Major, November, 1946; served as Company Commander, Provost-Marshal; Head of Security and Intelligence Division of largest Prisoner of War Camp in Western United States; completed course of school of Military Government, University of Virginia; Graduate Civil Affairs Training School (6 months) University of Michigan; one year overseas service in Far East Theatre; Legal Officer for Capitol City of Seoul, Korea; Japanese Property Custodian City of Seoul; Superior Provost Court Judge, Kyungil Province, Korea. Director, Civil Affairs Reconstruction, Rehabilitation and Recovery program. Reformed judicial system; adopted Anglo-American system of jurisprudence. Created Supreme Court of Korea and system of lower courts. Enfranchised electorate. Drafted and procured adoption of City Charter for Seoul, Korea. Formulated law and planning and Economic Development, Codes and projects. Approved, initiated and programmed until interrupted by Korean War (1949)

Awarded five medals and ribbons and two citations (for prisoner of war camp service and Military Government in Far East).

Re-entered District Attorney's Office of San Francisco, December 1946. Assigned special prosecution of Unfair Trade Practice violations, and confidential matters. Re-established law office January, 1948, in general practice of law. (Former law partner, John B. Molinari, appointed Judge - presently Justice of California State District Court of Appeals). In 1962 admitted Philip R. Anderlini into Law Office - Anderlini & Anderlini May 1964 opened branch office in Rome, Italy. Nov. 1966 opened branch law office in Sao Paulo, Brasil. Since 1967 associated with law firm of Mullin & Filippi, Workmen's Compensation Specialists.

Foreign Languages

Italian - fluent - reading and writing

Spanish - fluent - reading and writing

Portuguese - Conversant - reading with understanding.

French - Conversant - reading with understanding

Japanese - Conversation after brief refresher.

Special Skills

Economic Development and Finance

As attorney, experienced in formulating plans, organizing and incorporating private corporations, acting as officer and director, including non-profit corporations and co-operatives; investment counselling, issuance of stock, bonds and debentures; land development programs, planning, zoning and re-locations in urban development and community housing programs.

As military officer in charge of Prisoner of War Camp in Arizona, initiated swift program of "employing" over 5,000 prisoners in agricultural work by creating sub-camps and labor units to utilize P.W.'s labor to further U. S. war effort - program adopted by Provost-Marshal General's office as standard operating procedure. (Received commendation for initiating, planning and development). Organized distribution of Service Units, according to skills and aptitude and transferred units from Arizona to various camps, posts and stations throughout California, for non-military work, i.e., agriculture, motor repairs, maintenance and policing etc. As military officer in charge of reconstruction and rehabilitation of civil affairs in Korea (1945-1946) organized and directed (after evacuation of Japanese) economic development program and projects. Swift and basic changes instituted in resettlement, housing, commerce and industry. Trained and selected Koreans to occupy posts formerly held by the Japanese in Government, commerce and industry in the City of Seoul, Korea.

Assistance in economic development of cattle raising industry of Brazil (1960-1973) Director of "Companhia Agro-Pastoril" do Maranhão. Prepared and submitted detailed program for Cattle Raising in the Mato Grosso region of Brazil (a government sponsored and financed development project) coordinated with the A.I.D. Program.

Legislative Skills

Served as legislative counsel for several private clients (corporations, associations and co-operatives) before legislative committees at State Capital; submitted drafts of Bills, amendments, Code revisions; prepared initiative and referendum measures. Appearances before the San Francisco Board of Supervisors regarding proposed changes in local ordinances on behalf of District Attorney's office, civic groups, Improvement Associations. Special Counsel for law firm of Mullin and Fillipi (1967-1972) on research and development of Workmen's Compensation laws, drafting proposed legislative changes for California; submission of Model Uniform Code of Workmen's Compensation for the U. S.

Numerous articles in Bar Journals; papers and talks various committees and Bar Conventions. Seminars, panel discussions and lectures. Legislative counsel for several State and City Committees on proposal, recommendations, reforms, amendments, changes in Penal Code, Civil Legislation, Constitution Revision, Charter Amendments

International Law, Admiralty

Admitted to practice before the Supreme Court of Korea (1946) Maintained branch offices in Rome, Italy (since 1966) in Sao Paulo, Brazil (since 1966) Prepared project for Brazilian Cattle Industry Development program. Extensive research in systems of law, European (Roman based and French Napoleonic) South American and primitive systems (Indians of Brazil and certain African tribes)

civil litigation in HongKong

Admiralty - Studied Navigation and Rules of the Road" as part of 2 year Naval R. C. T. C. program University of Calif. (1926-1928) engaged in Admiralty litigation and appeared before Maritime Boards on behalf of various commercial fishing groups in San Francisco Bay Area

Travels

Extensive travels throughout the world, commencing with 1933, South Seas, Australia, New Zealand, all countries in Europe, including Russia and near East, Africa all countries of Far East (Japan, Korea, Hong Kong, Phillipines, Taiwan, Bangkok, Singapore) Every country in South America, including recent (1958-1971 extended trips into the Amazon Jungles, Xingu National Indian Reserve, the Andes of Peru, Dutch British and French Guianas, Islands in Caribbean, Mexico and Central America

